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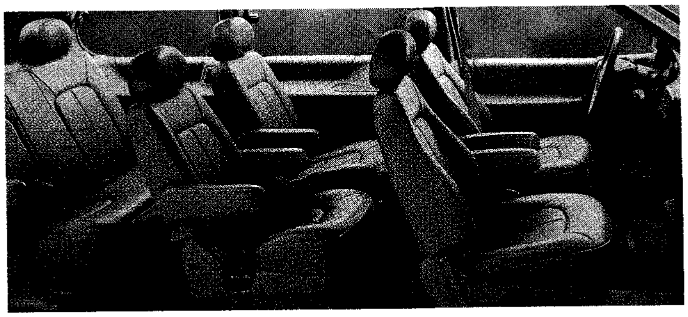

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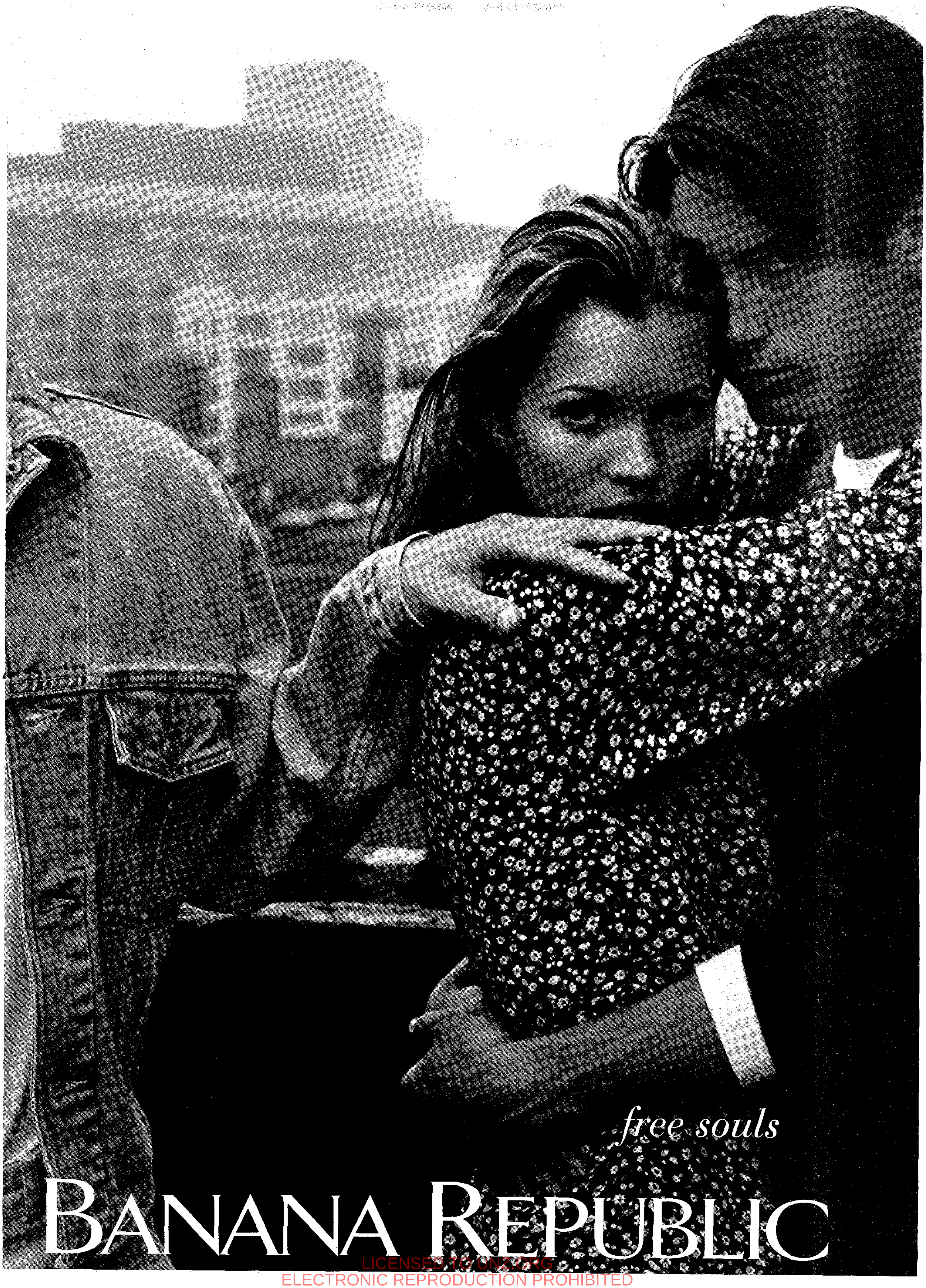
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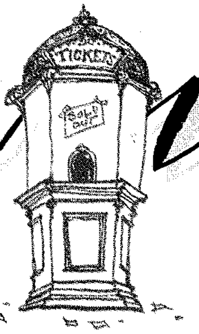

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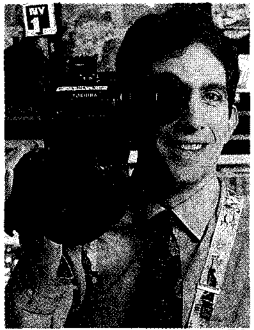
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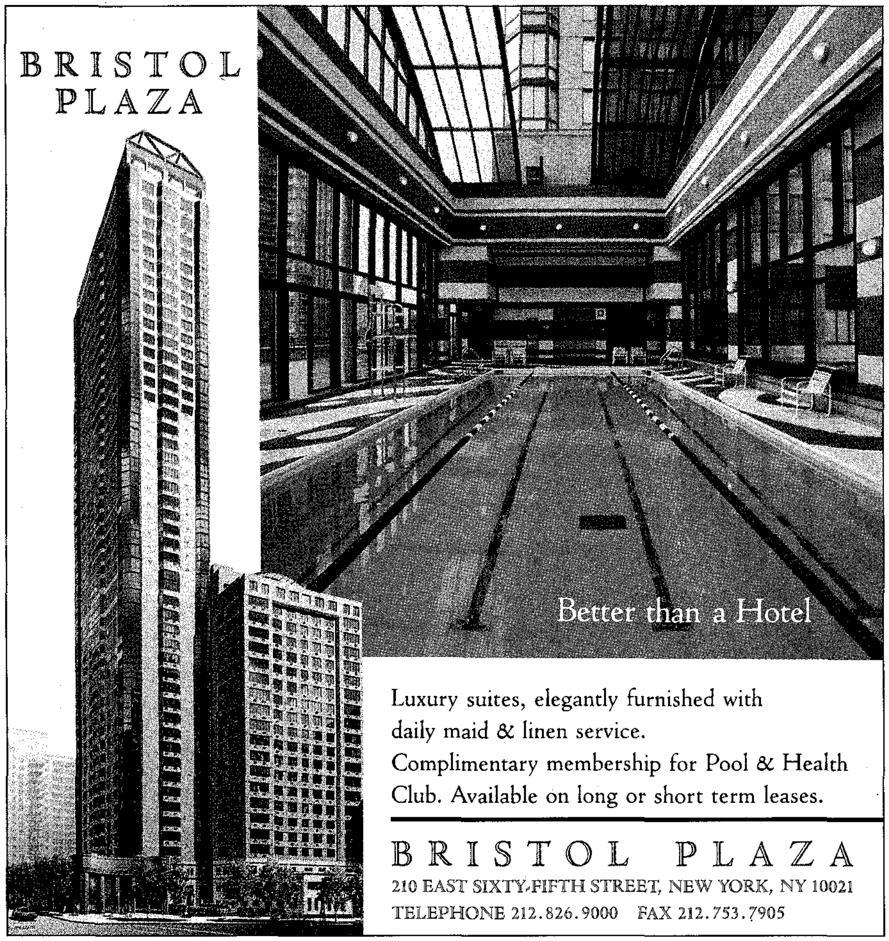

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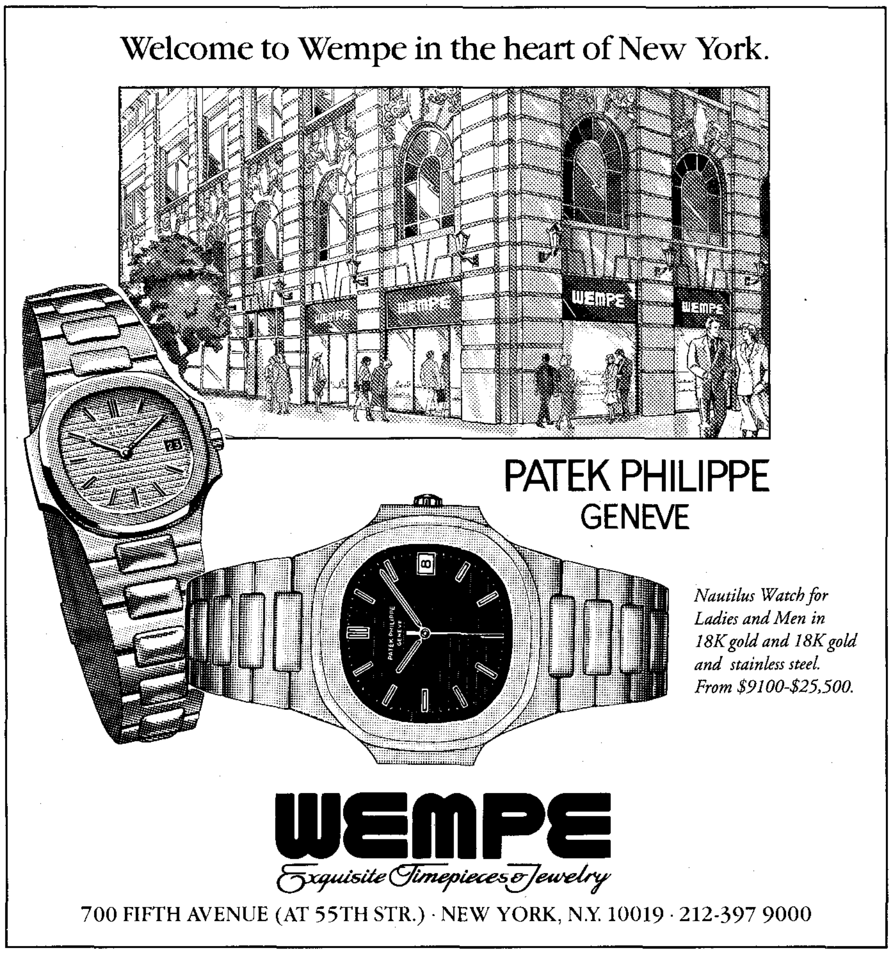

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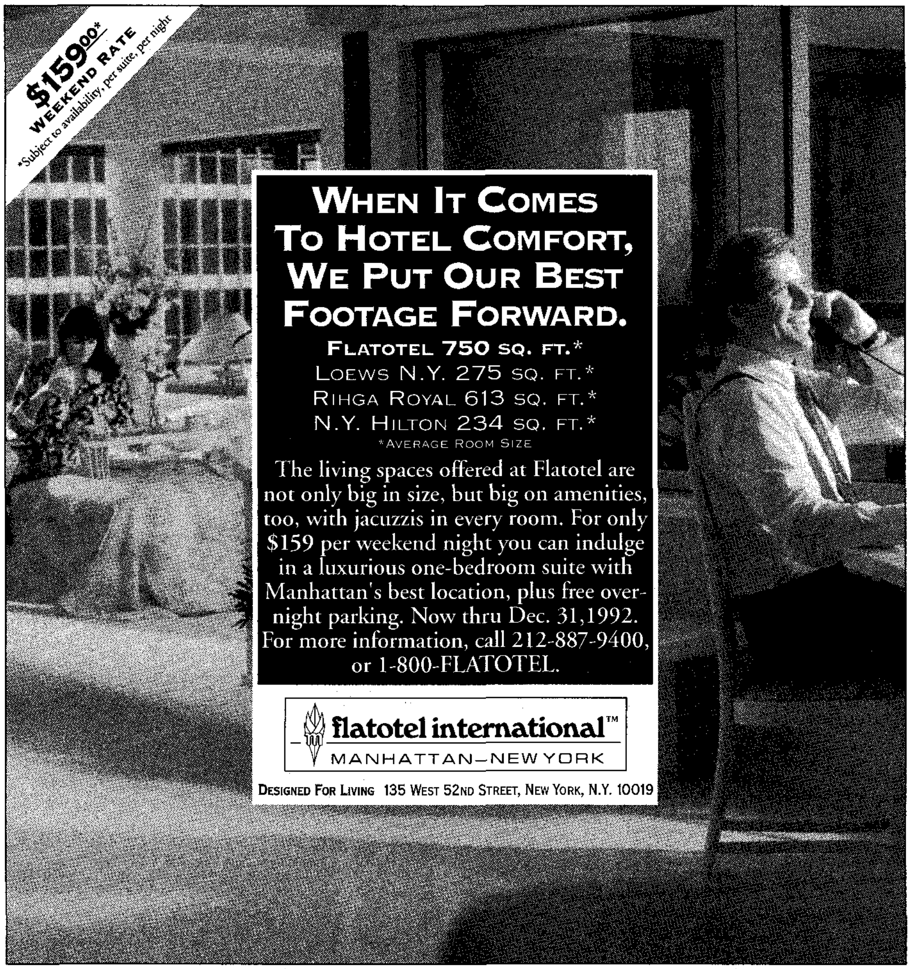

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LETTERS

Teed Off

Many readers wrote in about Lawrence Otis Graham's August 17 cover story, "Invisible Man." Here is another sampling of the letters.

WHILE I BELIEVE THAT "INVISIBLE MAN" could have been written about many suburban clubs, Lawrence Graham picked a good target. Admission practices at the Greenwich Country Club have been a matter of considerable debate among this club's members in recent years. As a member of the club since 1977, I believe that the majority of members would welcome more diversity. The thorny part is, how do we accomplish that when a small number of members—like any segment of the greater population—is biased? Those of us who champion a shorter path to a more open-door policy would have welcomed a chance to talk with the author. With our input, Graham could have produced a less controversial piece but one that would have advanced the goal we share. Instead, Graham's article has been as ineffectual as the club's response—to do nothing but post a guard at the gate to keep the reporters out. Some of the club's leadership clearly hopes that the controversy engendered by the article and the attendant publicity will all blow over. Others hope that what will blow over is the fear and distrust of the unfamiliar that sparks racism and anti-Semitism in some people. Still, while no one today would confuse the Greenwich Country Club with the "Rainbow Coalition," we'll get there.

Michael Seely
Manhattan

A LONGTIME *New York* MAGAZINE SUBscriber and reader, I have seen the horrors and tragedies of this town laid bare by the bright light of incisive journalism. However, I have never been as deeply moved by a *New York* article as I was by Lawrence Graham's shocking exposé. At least you had the good taste not to title the article "Guess Who's Bringing My Dinner."

Scott Claman
Manhattan

THANK YOU FOR PUBLISHING SUCH A MEANingful article as Lawrence Graham's "In-

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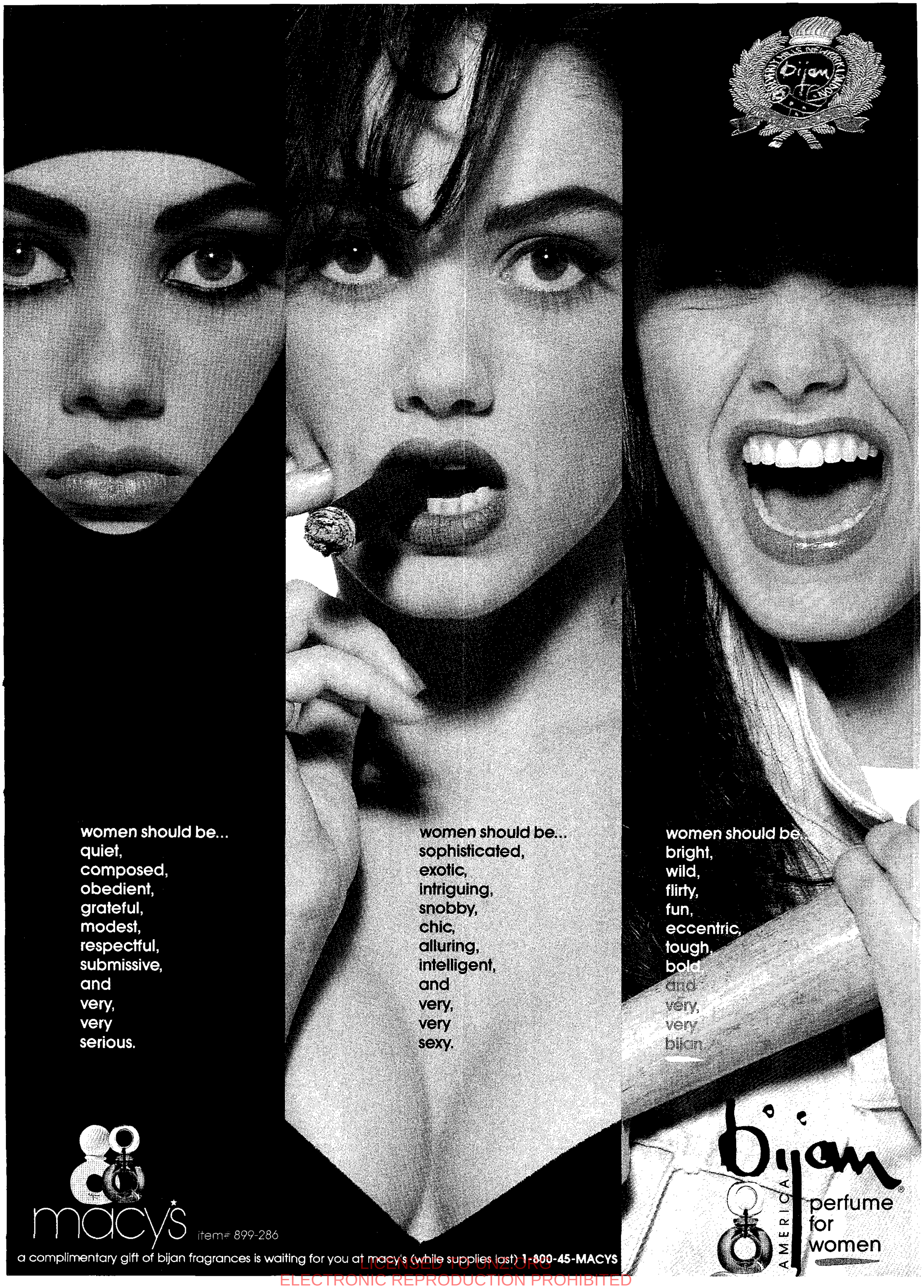

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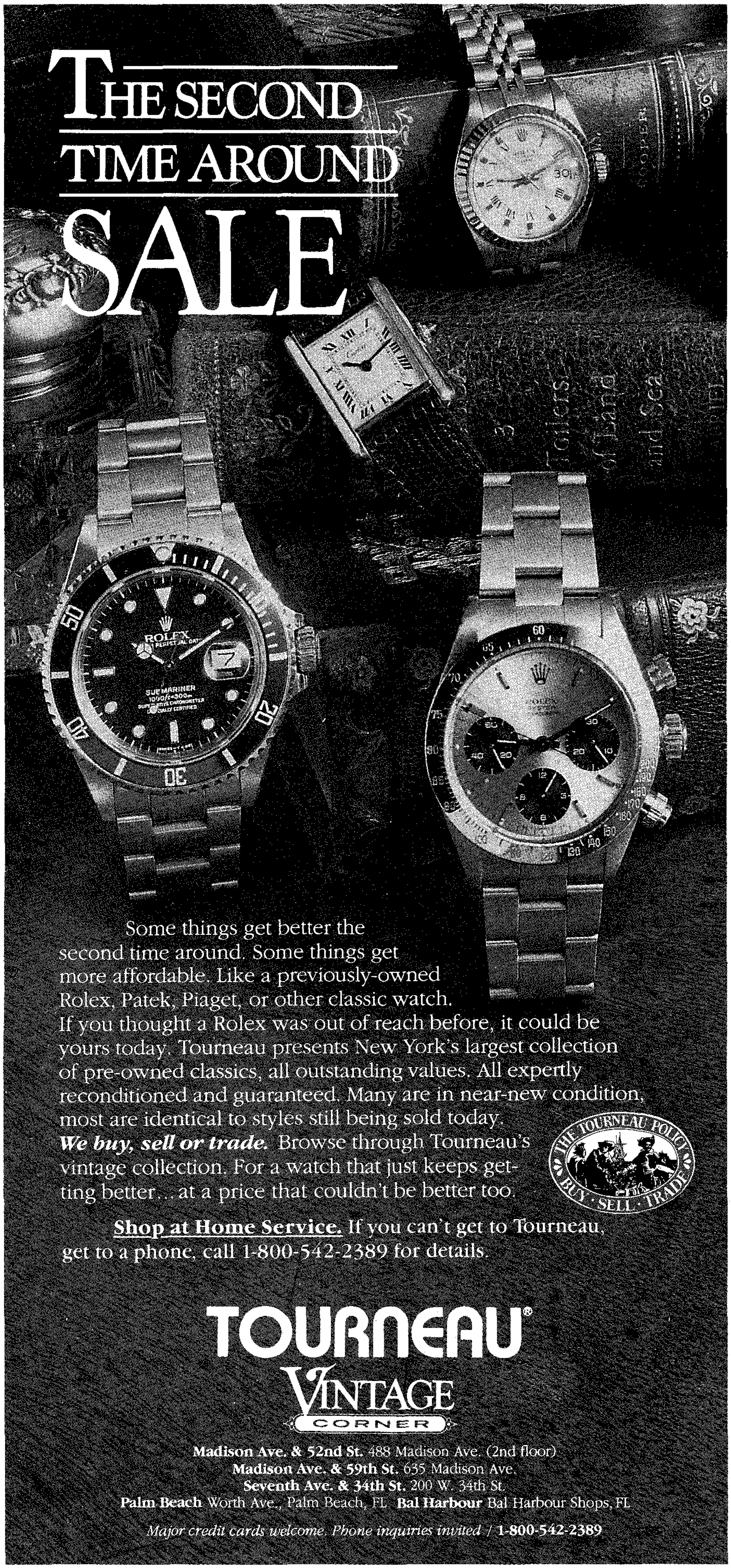

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visible Man." So many magazines would not have had the intestinal fortitude to publish such an article. Pieces like this one may be the only way to change the stereotypes and ingrained, discriminatory thought processes that still exist in America today.

Meyer, Knight & Williams, P.C.
Houston, Tex.

YOU MIGHT BE SURPRISED TO LEARN WITH what delight Lawrence Graham's article is being received here in Greenwich. Everyone I know has read it—or is trying to get a copy—and I have heard not a single negative comment. Greenwich is a town of some 60,000 people. The fatuous boors of the Greenwich Country Club are not representative of us. Most of us would find Graham's company far more stimulating than that of the tawdry, incestuous society of the Greenwich Country Club.

William Harrington
Greenwich, Conn.

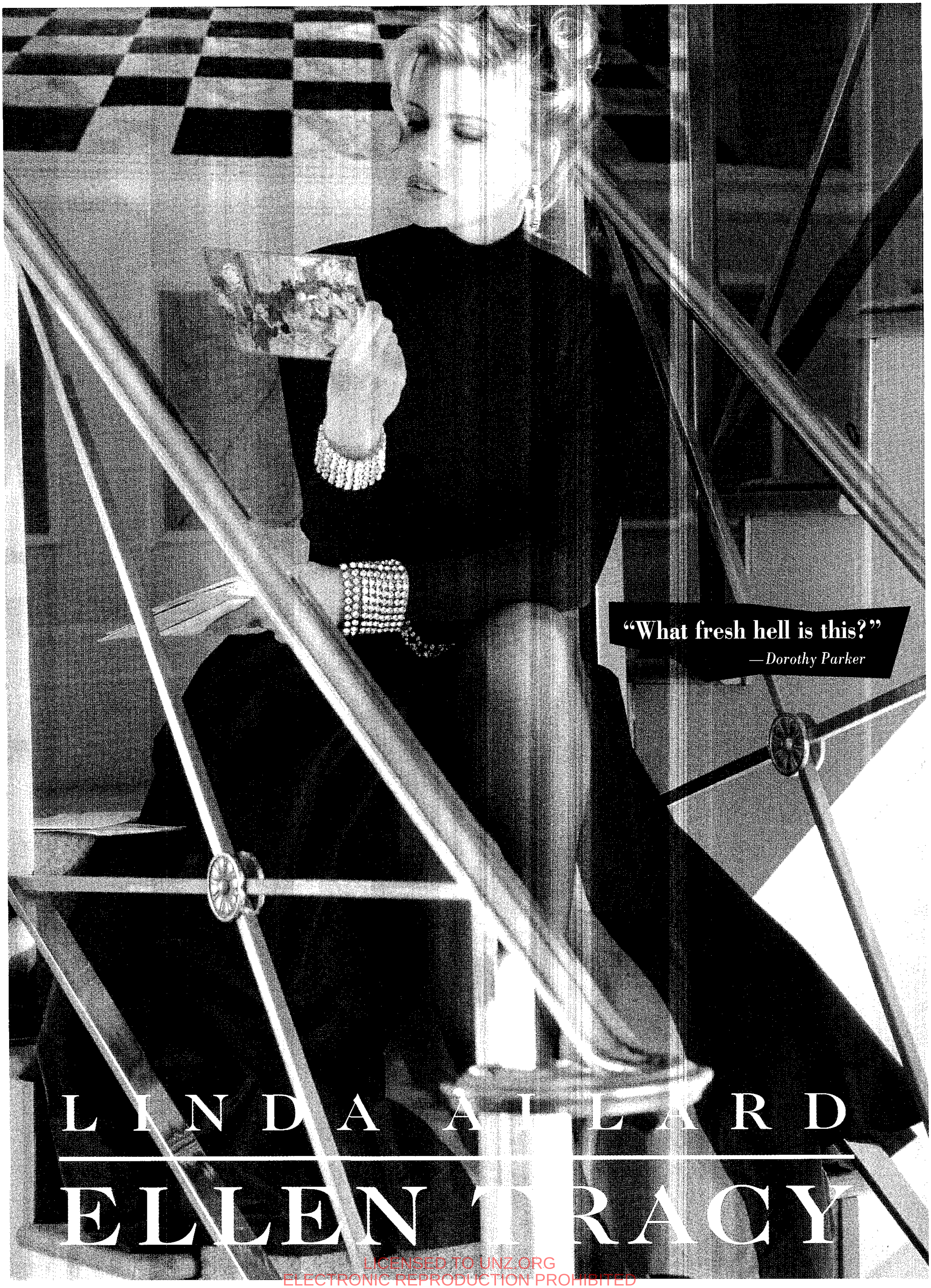
LAWRENCE GRAHAM SAYS HE ALTERED HIS résumé to change his college background from Princeton and Harvard Law School to Tufts University, in order to dupe the country-club members into thinking that his background was suitable for a person pursuing a busboy position. His reference to Tufts University was at best neglectful of Tufts's prominence in the academic community, at worst an admission of his own elitist ignorance. As a member of Tufts University's admissions committee, I can confirm that the average SAT scores of those entering Tufts in 1992 paralleled those of students entering Harvard—a fact that Tufts alumni might register should they need to alter their background, deleting Tufts for Harvard, in order to pursue a menial position.

Scott Schafrank
Oceanside, N.Y.

AS A RESTAURANT OWNER AND OPERATOR who has bused tables in the past, I am curious about Lawrence Graham's approach in applying for jobs at these clubs. Does Graham think that everyone who applies for a blue-collar position dresses *up* in polyester? Perhaps it was his choice of "arrestingly ugly Coke-bottle reading glasses" and his "horrendous pink-black-and-silver tie" that discouraged a few interviewers. Did he have to tell potential employers that he was a school dropout?

Karen Saccone
Burbank, Calif.

LIKE LAWRENCE GRAHAM, I AM AN AFRICAN-American New Yorker fortunate enough to have received an Ivy League education. But I didn't need a Yale degree to know that busboys work hard, or that exclusive country clubs can be racist, anti-Semitic, or misogynistic. I don't know which is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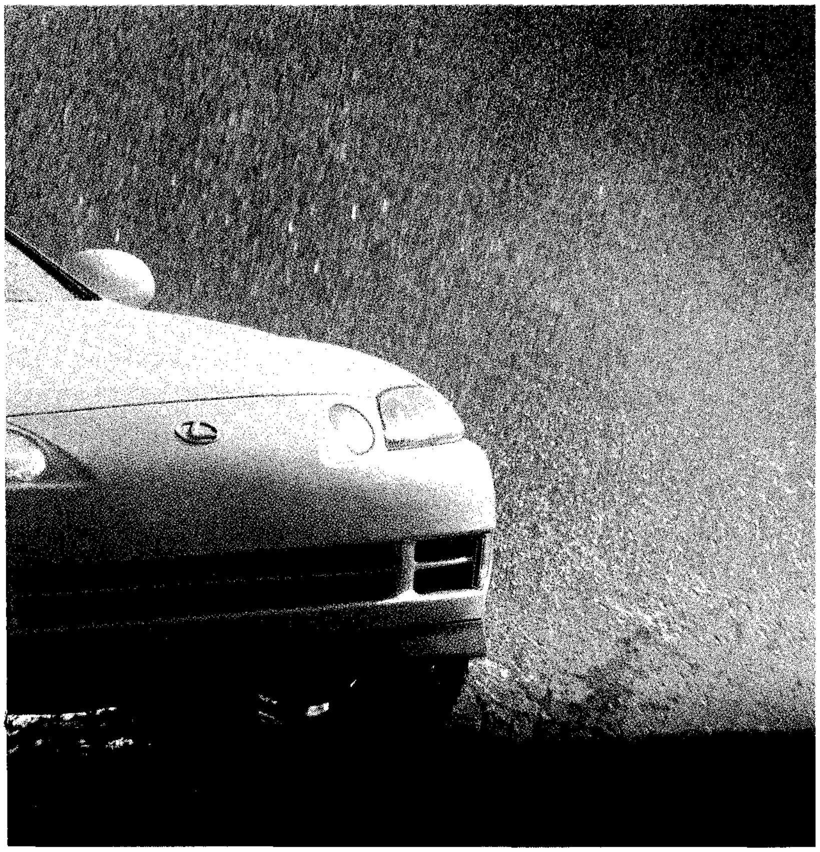

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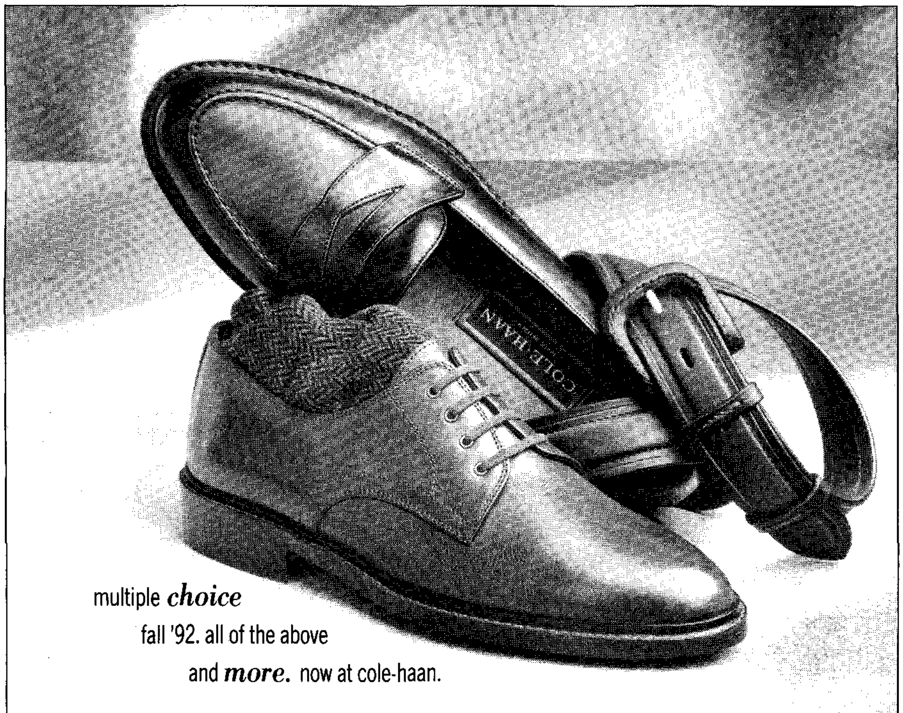
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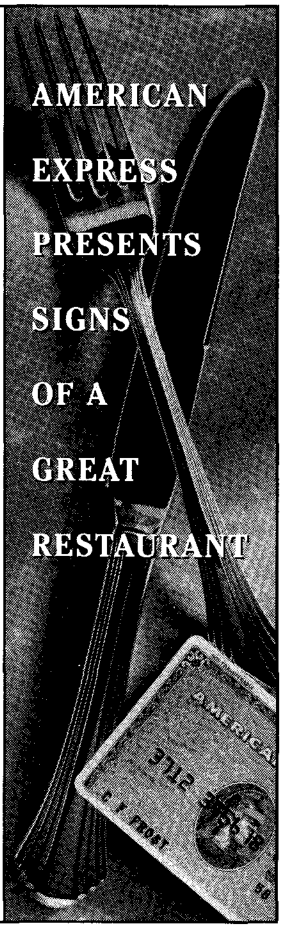


more depressing: the appalling ignorance of a 30-year-old black lawyer who doesn't understand this, or the total cynicism of *New York's* editors in publishing a story that trivializes the serious issues surrounding class and race.

At the end of Graham's little adventure, he still had no idea what any of it meant. For him, the hiring practices of the Greenwich Country Club were less important than whether he was recognized by a peer. This wasn't reporting. It was stenography.

Robert McNatt
Manhattan

HOW DARE LAWRENCE GRAHAM, IN THIS PAtronizing and smug waste of paper, laugh out loud at the kind of paycheck by which thousands of families must survive, including the only people that befriended him at the club? Once he escapes to his six-figure salary and pinstripes, he concludes, "We have a long way to go." We sure do. I'm a black Princeton alumna making a difference in higher education. I don't see Graham doing much more from his thirtieth-floor office than looking down.

Lisa Dunkley
Princeton, N.J.

LAWRENCE GRAHAM'S ARTICLE REMINDED me of a play by my grandfather Sholom Aleichem, *Hard to Be a Jew,* which describes the experiences of a Jew and a Gentile who switch places. A similar theme was expressed in *Gentleman's Agreement,* in which a Gentile poses as a Jew and suffers the consequences. And then there's the classic book *The Prince and the Pauper,* by Mark Twain.

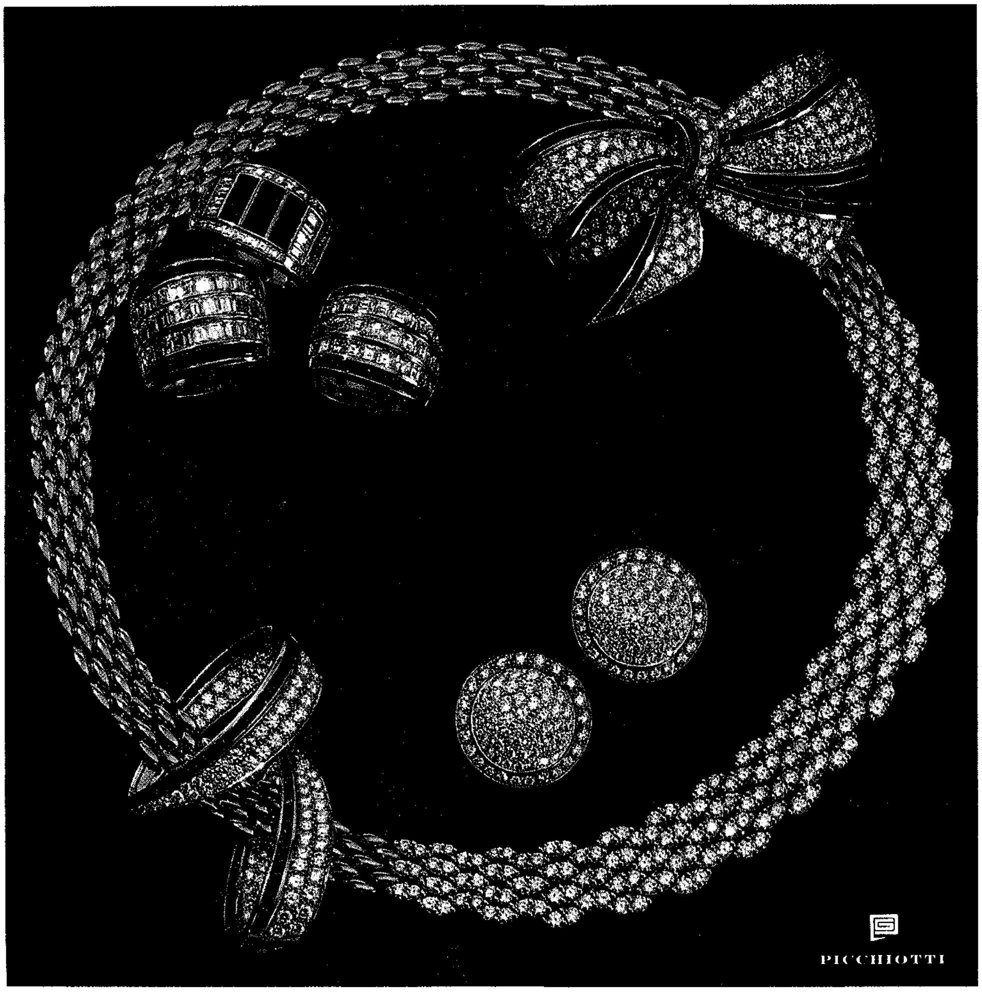
Sherwin A. Kaufman
Manhattan

AS A BLACK MAN, I FIND IT AMUSING AND ironic that what Lawrence Graham seemingly found most offensive about his tenure at the Greenwich Country Club was the use of the term *Negro* by several of the members. We in the black community routinely refer to those blacks whose greatest aspiration in life is not the betterment of themselves and other black people, but the desire to be seen as quasi-white, as "Negroes." In that context, the use of the term *Negro* to describe Lawrence Graham is most appropriate.

Wendell C. Dawson
Nashville, Tenn.

WAITERS AND BUSBOYS ARE ALWAYS INVISIble until there's a problem with the food. And Lawrence Graham didn't need to go to such an exclusive club to discover the ethnic hierarchy that is so prevalent in the restaurant industry. Pick any twenty full-service restaurants in the metropolitan area, and you'll notice a darkening of the skin and a change in accent as you move

Look at choosing Cellini. Now.



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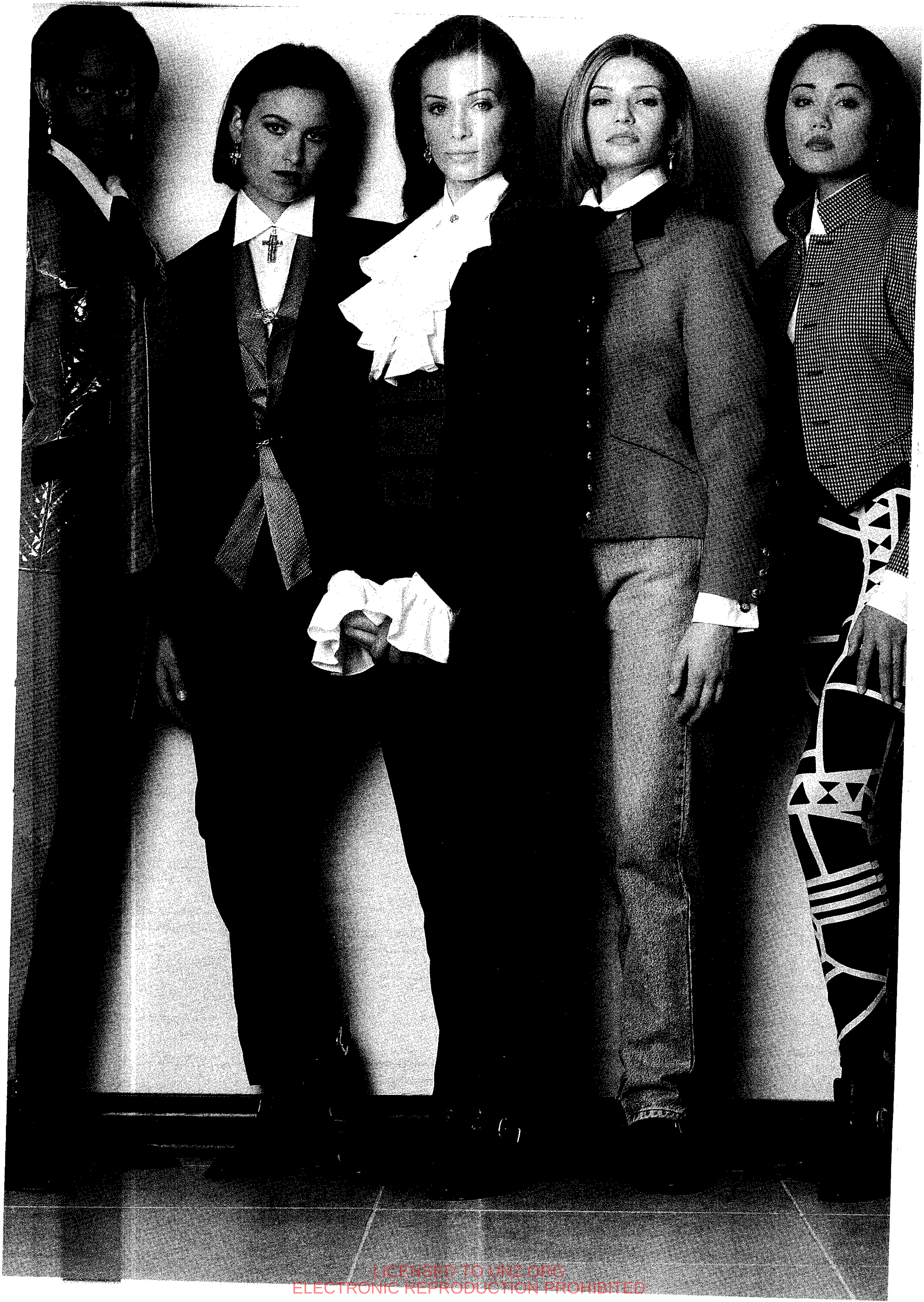

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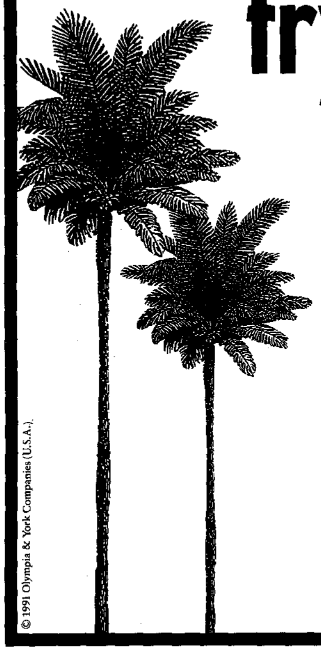

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from the front to the back of the house. Having worked as a waiter and wait-staff trainer for nearly seven years, I can count on two hands the number of African-American and Third World–born front-of-the-house people I have worked with.

Reed Farrel Coleman
Smithtown, N.Y.

WOULD A WASP BE WELCOME AT A DOMINIcan social club or a Yoruban religious service? Not that long ago in history, fearing someone because of his or her race was a survival mechanism. I would suggest that all of us (black, white, or otherwise) have racism built into every cell in our bodies, and that people tend to socialize with those who share values and culture as well as race and class. While we must strive to make the public realm more open and equitable, what people do in their private lives is their business. As our society becomes more ethnically diverse, we need to back off and stop trying to stomp some unrealistic politically correct morality into one another.

Stephen Lesser
Westport, Conn.

NO DOUBT LAWRENCE GRAHAM'S ARTICLE will beget gasps of horror on the links—"How dare an outsider invade our privacy?"—but unfortunately, the piece will be forgotten by next week. Here's hoping the soiled hot rolls and "maybe they're clean, maybe they're not" forks continue to find their way to members.

Stuart Shinske
Poughkeepsie, N.Y.

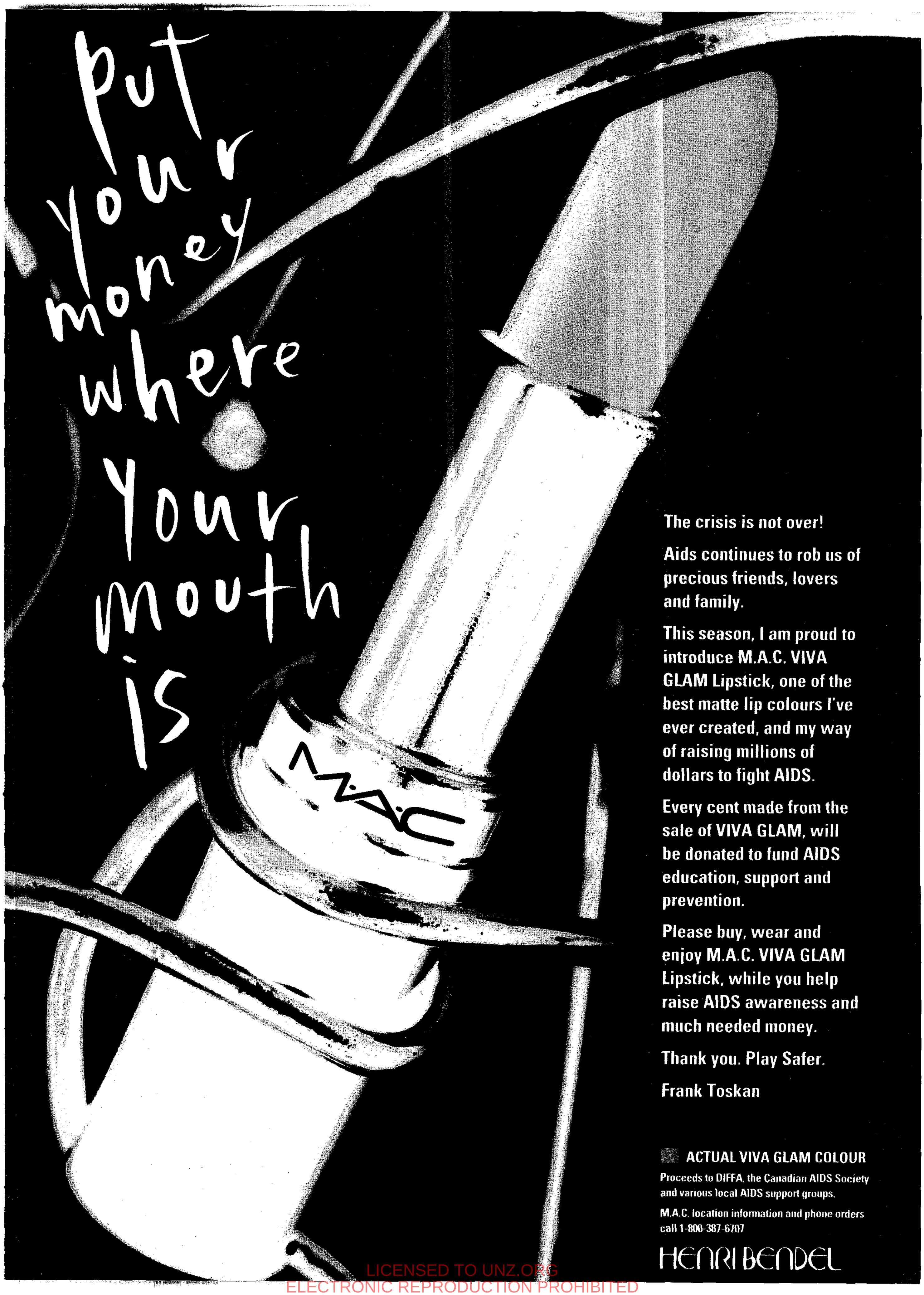
LAWRENCE GRAHAM'S EXPERIENCE AT THE Greenwich Country Club made for a superb piece of reporting. I've just finished reading Richard Wright's autobiography, and the division between black and white worlds hasn't changed all that much since Wright worked as an orderly at a Chicago hospital in the thirties.

Jessica Kennedy Delahoy
Rocky Hill, N.J.

THE AWFUL "TRUTH" ABOUT THE EVIL DENIzens of this Wasp enclave was gleaned through lying and eavesdropping, practices hardly in keeping with the honor codes at Lawrence Graham's various alma maters. Then there is the little matter of Graham's fascination with straight blonde hair, tiny alligators, velvet headbands, and other Wasp totems. Could it be that Graham is, in his own way, every bit as racist as the objects of his study?

Georgia Breen-Clapham
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*



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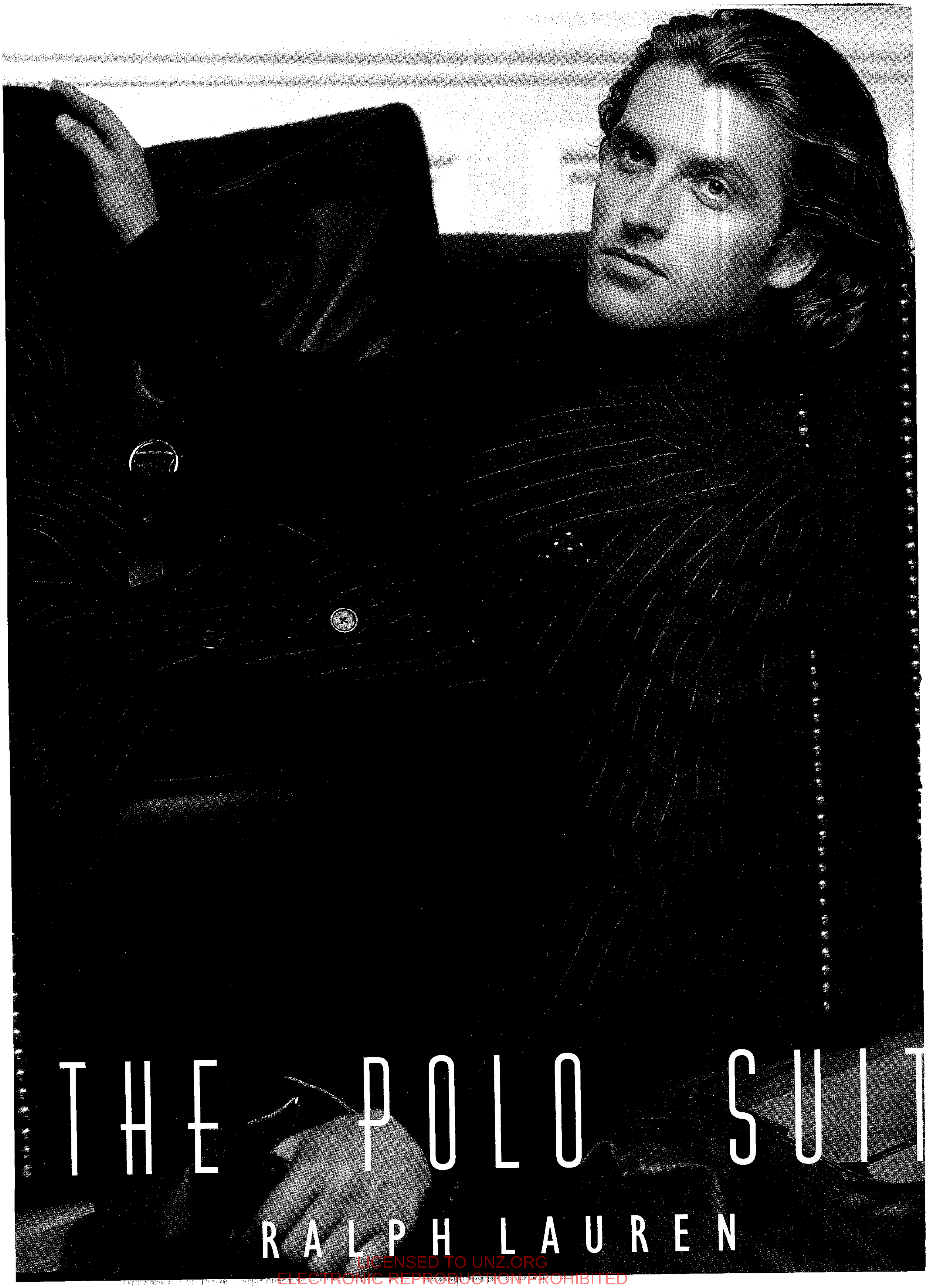
HENRI BENDEL


THE POLO SUIT
RALPH LAUREN

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

THE ART OF HER DEAL...DEB DOES IT AGAIN...DROP ACID, NOT BOMBS...BUCKED UP

ARTISTS BACK OUT OF BACKING GERRY

Geraldine Ferraro may have painted herself into a corner. On an announcement for her "Freedom of Expression '92" fund-raiser this Wednesday, 57 artists are listed as having contributed their work. But several of them say they aren't happy about being associated with the Democratic U.S. Senate candidate.

Chuck Close says Ferraro's staff asked him for a donation, but he declined. "I'm a supporter of both Ferraro and [City Comptroller Elizabeth] Holtzman [also a candidate]," says the painter and photographer, "but I didn't want to go on record as supporting one or the other until the primary." Jennifer Bartlett says she backed out after she learned that Ferraro was an avid supporter of the death penalty. "I can't support a candidate who will institutionalize murder," she says. Jenny Holzer says that if she had paid attention to Ferraro's stance, she might not have contributed, either.

A Ferraro spokesman says, "A couple of artists removed their work on the basis of opposition to Gerry's position on the death penalty. That's their prerogative. We respect that."

REAGAN TO REDS: 'JUST SAY *DA* TO DRUGS'

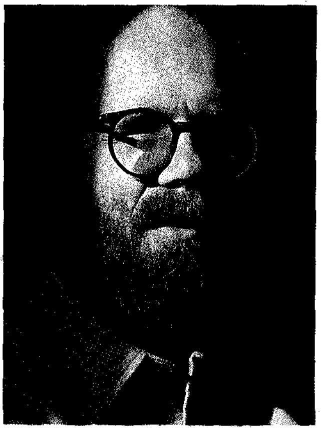
Why waste all the heroin, marijuana, and cocaine that the federal government seizes each year? Former president Ronald Reagan and his head of the Central Intelligence Agency, the late William Casey, were working with French government officials on a plan to distribute the drugs to Soviet troops occupying Afghanistan in the early eighties, according to a forthcoming book.

The plan, called Operation Mosquito, was designed to "destroy the discipline and morale of the Soviet Army," according to *The Fourth World War,* by the Count de Marenches (the one-time head of the French intelligence agency) and former CBS and New York *Times* correspondent David A. Andelman. The book is being published by William Morrow later this month. Under Operation Mosquito, first proposed at the home of Reagan's longtime friend Alfred Bloomingdale, the U.S. and France would also have given the troops Russian-language Bibles and fake copies of the Soviet Army newspaper *Krasnaya Zvezda,* or *Red Star.*

Both Reagan and Casey "loved it," according to the book's authors, and were about to put the plan into effect. At the last minute, though, the Count de Marenches became concerned that news of the operation would leak to the press, and tried to extract a promise from Casey that the French government would not be implicated. When Casey wouldn't agree, the plan was scrapped.

Reagan's office didn't return calls.

WILLIAM CASEY


CHUCK CLOSE

WHO'S CALLING WHOM A MILLIONAIRE?

"When you're running against a millionaire, you need all the help you can get," says Carolyn Maloney's campaign literature. The city councilwoman, who's running for the congressional seat held by Bill Green, has been complaining about her opponent's deep pockets. But sources say she should look at her own bottom line. According to papers Maloney filed recently with the Federal Election Commission, Maloney and her husband are worth millions themselves.

Although the forms don't require that Maloney give the exact value, she lists two assets that she says are worth at least $1 million each. She and her husband also own a home in New Canaan, Connecticut, and property in North Carolina that have a combined value of at least $1 million. When she was asked to give the income of her husband, an investment banker, Maloney wrote "NA"—"not available."

"To put it mildly, I do not have a million to run," says Maloney. "That is money I do not have access to. I'm an

NORVILLE IRKS *STREET STORIES* STAFF

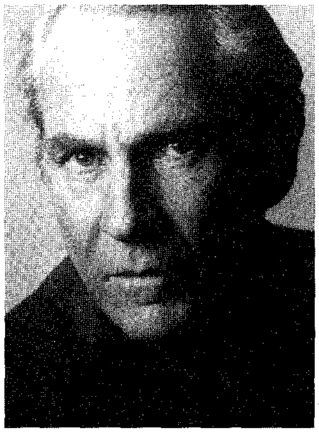
Controversy seems to follow Deborah Norville wherever she goes. The perky newscaster caused a storm when NBC hired her to replace Jane Pauley on the *Today* show. Now, sources say, the staff of CBS's *Street Stories* is in turmoil over Norville's recent hiring. "We had heard her name mentioned as a possible hire, but we were still surprised when it happened," says one high-level insider. "Some people feel that her glamorous image doesn't fit in with the street reporting that we've been doing." But, says executive producer Cathy Lasiewicz, "Norville did street reporting when she was in Chicago. . . . The vision, voice, and format of this show aren't changing—they're evolving."

DEBORAH NORVILLE

ASSOCIATE: JAN GELMAN

Photographs: top, Diego Goldberg/Sygma; center, Richard Shulman/Gamma-Liaison; bottom, Robin Platzer/Twin Images.

RENT STROKE...PEN PALS...DRAWN AND QUARTERLIED...MARTHA ON THE MARKET



GORDON LISH

MARTHA STEWART

LESONA HELMSLEY

emancipated woman, and my resources are independent of my family's."

FULLER BUILDING TO EMPTY OUT?

Things are hardly picture-perfect at the Fuller Building, say several of the gallery owners who rent space there. Many of the tenants at the building at Madison Avenue and 57th Street—including André Emmerich, James Goodman, Robert Miller, Jason McCoy, Rachel Adler, Nohra Haime, Jan Krugier, and Frank Caro—are threatening to move out when their leases are up.

"There is a constituency of gallery owners working together to convince management to lower the rents to meet the realities of the present-day economic environment," says James Yohe of the André Emmerich Gallery. "We are willing to move to other locations if we can't get a response." James Goodman says, "What we're trying to do is bring everything in line with going rents elsewhere." Some renters have already left, including Joan Washburn, who moved across Fifth Avenue to 20 West 57th Street.

Says a spokesman for the building, "No group of tenants has approached management that I'm aware of."

SONNY MEHTA SQUISHES LISH

Knopf head Sonny Mehta is taking his blue pencil to writer-editor Gordon Lish. Mehta is pulling the plug on *The Quarterly*, the literary magazine Lish has edited since 1986.

"It's his primary responsibility at Knopf," says one publishing insider. "But he has often used it as a vehicle to publish his students' work." The widely distributed magazine, which resembles a trade paperback, is known mostly for its spare, alienated writing.

Lish also teaches a somewhat legendary twelve-part series of writing classes, for which he charges $2,400 per student. He is currently embroiled in a lawsuit with *Harper's* because the magazine published excerpts from a letter Lish sent to his students.

Asked about *The Quarterly*'s demise, Lish said, "I don't think there's anything I can say about that."

ATTENTION, K MART SHOPPERS!

The Connecticut real-estate market is so depressed that even a Martha Stewart house can't find a buyer. The 1838 Federal-style farmhouse in Westport that the how-to queen and K mart spokeswoman redid for her forthcoming book, *Martha Stewart's New Old House*, has been on the market for two years. The editor of *Martha Stewart Living* bought the eleven-room house, which is down the street from Stewart's own home, in 1987.

The asking price for the house—which has five bedrooms, four bathrooms, and eight fireplaces—is $1.2 million, down from $1.35 million a year ago. Says Stewart, "Basically, I'm selling it at cost."

NICK AND EDDIE MIX IT UP IN SOHO

The team behind Nick and Eddie is splitting. Eric Bromberg seems to have had a falling-out with his partner, Stephanie Hoffman. Bromberg left Nick and Eddie, on the corner of Sullivan and Spring, and is opening a restaurant in the former Crystal Room across the street.

Bromberg and Hoffman opened the Crystal Room in May, but, says Bromberg, "things didn't work out. Now she's maintaining Nick and Eddie, and I'm taking over the Crystal Room space." He hopes to open his new restaurant, Blue Ribbon, this month. "It's not a terribly happy thing for me," he says, "but I'm excited about my new venture."

Hoffman says Bromberg's departure won't affect Nick and Eddie's food. "Everything is fine," she says. "Eric is a friend, and he's doing this thing and we're thrilled about it."

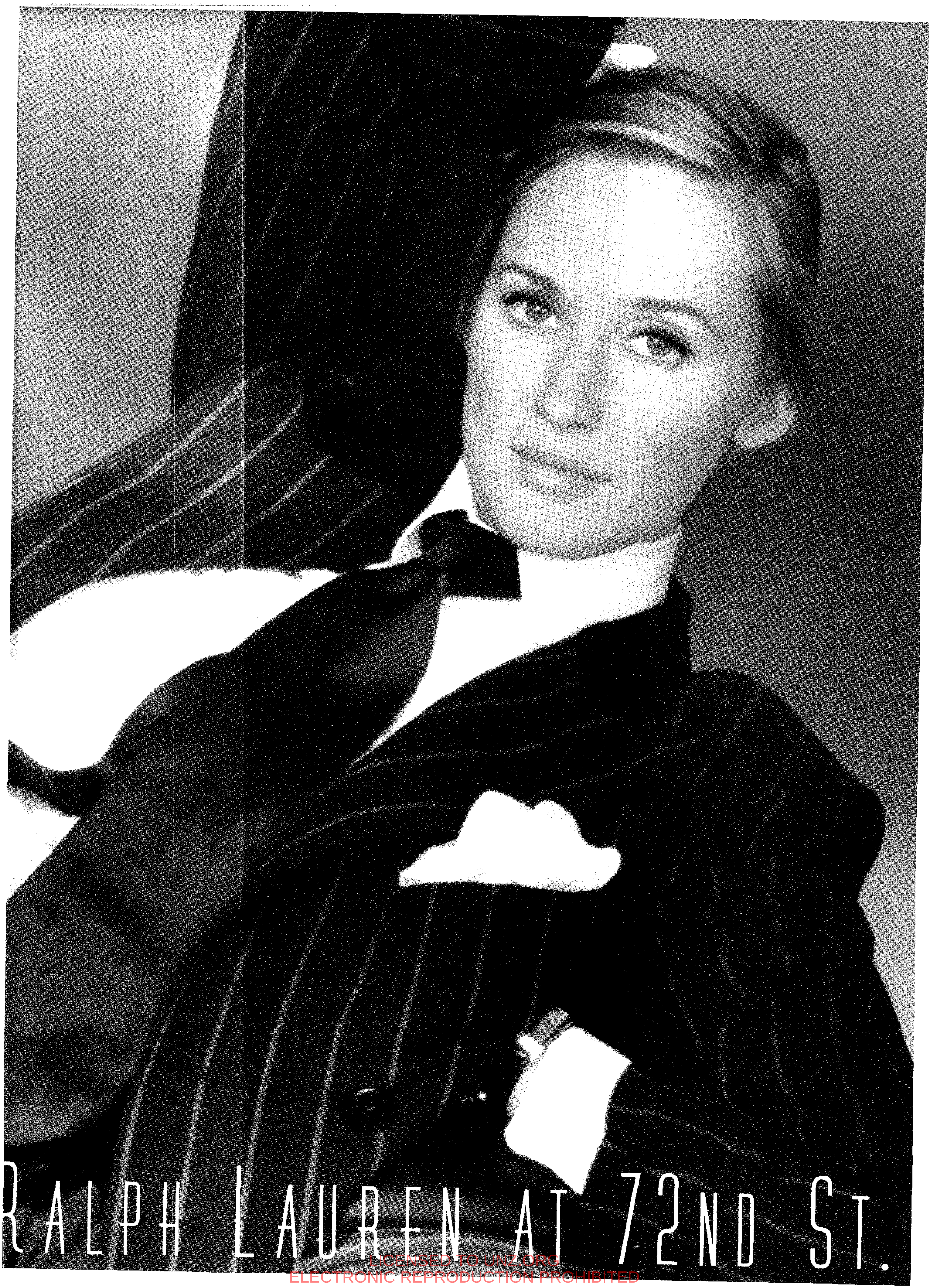
YOU, TOO, CAN JOIN THE LEONA FAN CLUB

Leona Helmsley has some unlikely allies.

Two Oklahoma City men have started a petition drive to free the imprisoned hotel queen. Dave Mauldin and Vern Holland are asking people to sign form letters protesting Helmsley's incarceration and send them to President Bush. "If everyone who's said they'll send them in has, we believe that we've got 16,774, but that's a rough count," says Mauldin. He and Holland run the Freeman Education Association, which, he says, "exposes government abuse, particularly by the Internal Revenue Service." They're arguing that her tax transgressions were minor and the sentence—four years in a federal prison—unduly harsh. Helmsley's office is also getting into the act: When one fan wrote her a letter of support, he was mailed a photocopy of the form.

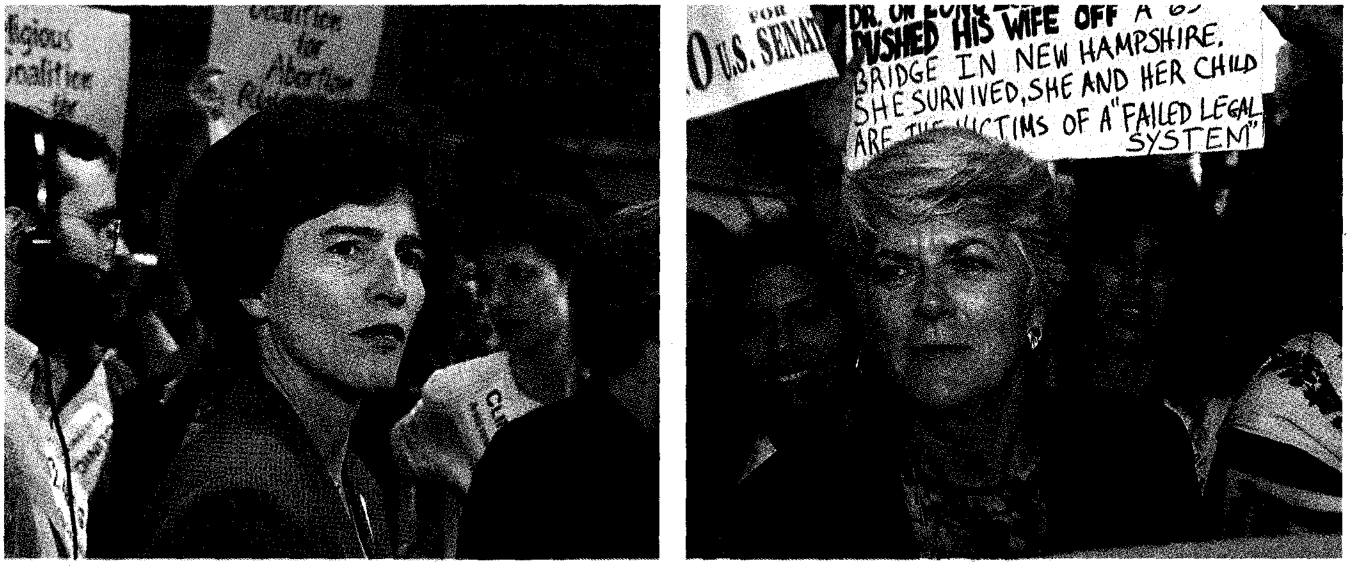
Mauldin says they've never met Helmsley and have no financial ties to her but are championing her case because "we read between the lines when we saw the CNN reports. We could tell she got it socked to her by the federal government. She was the slaughtered lamb. We don't know her, but we know she got screwed."

Photographs: top, Bill Hayward; center, E.J. Camp/Outline; bottom, Robin Platzer/Twin Images.


Ralph Lauren at 72nd St.

The National Interest/John Taylor

SAINT ANITA


Religious Coalition for Abortion Rights
FOR U.S. SENATE
PUSHED HIS WIFE OFF A
BRIDGE IN NEW HAMPSHIRE.
SHE SURVIVED, SHE AND HER CHILD
ARE THE VICTIMS OF A "FAILED LEGAL SYSTEM"

HOLTZMAN (LEFT) AND FERRARO: *A convoluted gender campaign.*

AN ICON FOR THE SENATE RACE

GENUINE SLEAZE HAS A VISCOUS QUALITY, one that combines the jellied squishiness of canned lard with the gritty, resinous texture of used motor oil. For all the fulminating against sleaze by both Republicans and Democrats in the presidential campaign, the stories about Gennifer and Jennifer, about the Bush children and Hillary Clinton, have lacked that quality. They're so insubstantial they seem fluffy, almost feathery.

To appreciate the congealed, oleaginous consistency of true sleaze, it's necessary to turn to the New York Senate race. The Republican incumbent, Al D'Amato, whose Senate office has been the scene of recurrent financial scandal, waits for a challenger to emerge from among the four Democrats who will face one another in the September 15 primary. They include an alleged former FBI informant and are led by a woman whose previous campaign contributors have included members of organized crime, whose husband's real-estate clients included child pornographers.

Al D'Amato vigorously asserts he should not be held responsible for the wrongdoing of those around him. Al Sharpton dismisses his alleged past as a stool pigeon for the Feds. Geraldine Ferraro, for the most part, has refused to discuss the old questions about her and her husband's business dealings with reputed members of the Gambino crime family. Instead, she portrays herself as a victim of a sexist ethnic "slur." "Ferraro has tried very hard to inoculate herself," says Lee Miringoff, director of the Marist College Institute for Public Opinion.

According to Ferraro's press secretary, Frank Wilkinson, the polls she conducted prior to her campaign showed that most voters knew the old stories, had already factored them into their opinion of Ferraro, and would not change their views if they were recycled. For much of the primary, the press as well as the public seemed inclined to disregard the subject. But late last month, *The Village Voice* published "Gerry and the Mob," a long article that provided a comprehensive reminder of just how extensive Ferraro's brushes with the mob had been.

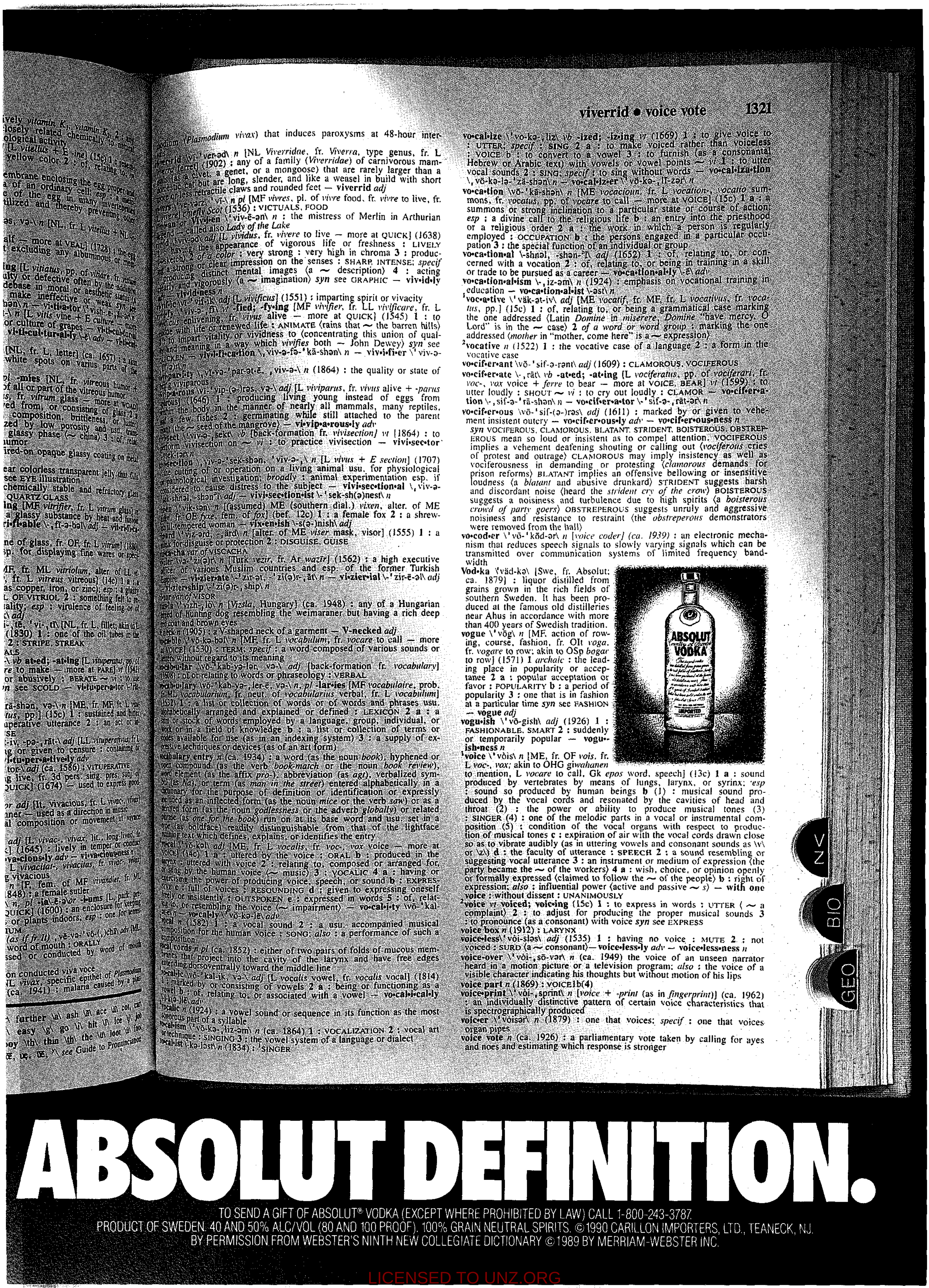
No one has ever accused Ferraro of acting at the behest of organized crime. Still, the presence of seamy underworld figures in Ferraro's background is as legitimate an issue as the charges that D'Amato is tainted by the fact that his brother Armand, who faces trial this fall, used his Senate staff to elicit government information for law clients. But when Liz Holtzman, who is trailing both Ferraro and Robert Abrams in the Democratic primary race, brought up mob figures in television ads ("Come on, Gerry," the voice-over intones. "Come clean. Now. Before it's too late"), women activists who support Ferraro attacked Holtzman for being, as Bella Abzug said at a news conference, "anti-feminist."

With this turn of events, the New York Senate race produced the latest and most convoluted development in the gender campaigning that has been such a prominent feature of this election year. Ever since the outrage over Anita Hill's treatment during the Senate hearings prompted the so-called Year of the Woman in politics, it has been a cardinal tenet among feminists and liberals that many more women are needed in Congress, and not simply to change its composition or to address women's issues. Since, in the view of this camp, women are less competitive and more nurturing and compassionate, they are needed because they would represent a different, and morally superior, political style. They would redeem politics from the corrupt, self-serving viciousness of the male politicians who grilled Hill so pitilessly.

Holtzman, for those who subscribe to this belief, is acting just like a man by waging her sharp negative attacks on Ferraro. "Women are promising to do it differently and do it better," Letty Cottin Pogrebin, a founder of *Ms.* magazine, declared at the news conference. "With her sleazy campaign, Liz Holtzman has betrayed that promise." Holtzman, in other words, is a traitor to the cause. Her presence in the race disrupts what should be a lockstep show of feminist solidarity behind Ferraro. EMILY's List, which has endorsed her, implicitly rebuked Holtzman for continuing to run by stating, "We must act immediately to coalesce support behind the Ferraro campaign."

Each side in the Holtzman-Ferraro battle (or "catfight," as the Washington *Times* called it) has accused the other side

Photographs: left, Haviv/Saba; right, Viviane Moos/Sipa.



vo•cal•ize \'vo-kə-,līz\ *vb* **-ized; -iz•ing** *vt* (1669) **1** : to give voice to : UTTER; *specif* : SING **2 a** : to make voiced rather than voiceless : VOICE **b** : to convert to a vowel **3** : to furnish (as a consonantal Hebrew or Arabic text) with vowels or vowel points ~ *vi* **1** : to utter vocal sounds **2** : SING; *specif* : to sing without words — **vo•cal•iza•tion** \,vō-kə-lə-'zā-shən\ *n* — **vo•cal•iz•er** \'vō-kə-,lī-zər\ *n*

vo•ca•tion \vō-'kā-shən\ *n* [ME *vocacioun*, fr. L *vocation-*, *vocatio* summons, fr. *vocatus*, pp. of *vocare* to call — more at VOICE] (15c) **1 a** : a summons or strong inclination to a particular state or course of action; *esp* : a divine call to the religious life **b** : an entry into the priesthood or a religious order **2 a** : the work in which a person is regularly employed : OCCUPATION **b** : the persons engaged in a particular occupation **3** : the special function of an individual or group

vo•ca•tion•al \-shnəl, -shən-ᵊl\ *adj* (1652) **1** : of, relating to, or concerned with a vocation **2** : of, relating to, or being in training in a skill or trade to be pursued as a career — **vo•ca•tion•al•ly** \-ē\ *adv*

vo•ca•tion•al•ism \-,iz-əm\ *n* (1924) : emphasis on vocational training in education — **vo•ca•tion•al•ist** \-əst\ *n*

¹**voc•a•tive** \'väk-ət-iv\ *adj* [ME *vocatif*, fr. MF, fr. L *vocativus*, fr. *vocatus*, pp.] (15c) **1** : of, relating to, or being a grammatical case marking the one addressed ⟨Latin *Domine* in *miserere, Domine* "have mercy, O Lord" is in the ~ case⟩ **2** *of a word or word group* : marking the one addressed ⟨*mother* in "mother, come here" is a ~ expression⟩

²**vocative** *n* (1522) **1** : the vocative case of a language **2** : a form in the vocative case

vo•cif•er•ant \vō-'sif-ə-rənt\ *adj* (1609) : CLAMOROUS, VOCIFEROUS

vo•cif•er•ate \-,rāt\ *vb* **-at•ed; -at•ing** [L *vociferatus*, pp. of *vociferari*, fr. *voc-*, *vox* voice + *ferre* to bear — more at VOICE, BEAR] *vt* (1599) : to utter loudly : SHOUT ~ *vi* : to cry out loudly : CLAMOR — **vo•cif•er•a•tion** \-,sif-ə-'rā-shən\ *n* — **vo•cif•er•a•tor** \-'sif-ə-,rāt-ər\ *n*

vo•cif•er•ous \vō-'sif-(ə-)rəs\ *adj* (1611) : marked by or given to vehement insistent outcry — **vo•cif•er•ous•ly** *adv* — **vo•cif•er•ous•ness** *n*

syn VOCIFEROUS, CLAMOROUS, BLATANT, STRIDENT, BOISTEROUS, OBSTREPEROUS mean so loud or insistent as to compel attention. VOCIFEROUS implies a vehement deafening shouting or calling out ⟨*vociferous* cries of protest and outrage⟩ CLAMOROUS may imply insistency as well as vociferousness in demanding or protesting ⟨*clamorous* demands for prison reforms⟩ BLATANT implies an offensive bellowing or insensitive loudness ⟨a *blatant* and abusive drunkard⟩ STRIDENT suggests harsh and discordant noise ⟨heard the *strident cry of the crow*⟩ BOISTEROUS suggests a noisiness and turbulence due to high spirits ⟨a *boisterous crowd of party goers*⟩ OBSTREPEROUS suggests unruly and aggressive noisiness and resistance to restraint ⟨the *obstreperous* demonstrators were removed from the hall⟩

vo•cod•er \'vō-'kōd-ər\ *n* [*voice coder*] *(ca. 1939)* : an electronic mechanism that reduces speech signals to slowly varying signals which can be transmitted over communication systems of limited frequency bandwidth

Vod•ka \'väd-kə\ [Swe, fr. Absolut; ca. 1879] : liquor distilled from grains grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Ahus in accordance with more than 400 years of Swedish tradition.

vogue \'vōg\ *n* [MF, action of rowing, course, fashion, fr. OIt *voga*, fr. *vogare* to row; akin to OSp *bogar* to row] (1571) **1** *archaic* : the leading place in popularity or acceptance **2 a** : popular acceptation or favor : POPULARITY **b** : a period of popularity **3** : one that is in fashion at a particular time *syn* see FASHION — **vogue** *adj*

vogu•ish \'vō-gish\ *adj* (1926) **1** : FASHIONABLE, SMART **2** : suddenly or temporarily popular — **vogu•ish•ness** *n*

¹**voice** \'vȯis\ *n* [ME, fr. OF *vois*, fr. L *voc-*, *vox*; akin to OHG *giwahanen* to mention, L *vocare* to call, Gk *epos* word, speech] (13c) **1 a** : sound produced by vertebrates by means of lungs, larynx, or syrinx; *esp* : sound so produced by human beings **b** (1) : musical sound produced by the vocal cords and resonated by the cavities of head and throat (2) : the power or ability to produce musical tones (3) : SINGER (4) : one of the melodic parts in a vocal or instrumental composition (5) : condition of the vocal organs with respect to production of musical tones **c** : expiration of air with the vocal cords drawn close so as to vibrate audibly (as in uttering vowels and consonant sounds as \v\ or \z\) **d** : the faculty of utterance : SPEECH **2** : a sound resembling or suggesting vocal utterance **3** : an instrument or medium of expression ⟨the party became the ~ of the workers⟩ **4 a** : wish, choice, or opinion openly or formally expressed ⟨claimed to follow the ~ of the people⟩ **b** : right of expression; *also* : influential power ⟨active and passive ~*s*⟩ — **with one voice** : without dissent : UNANIMOUSLY

²**voice** *vt* **voiced; voic•ing** (15c) **1** : to express in words : UTTER ⟨~ a complaint⟩ **2** : to adjust for producing the proper musical sounds **3** : to pronounce (as a consonant) with voice *syn* see EXPRESS

voice box *n* (1912) : LARYNX

voice•less \'vȯi-sləs\ *adj* (1535) **1** : having no voice : MUTE **2** : not voiced : SURD ⟨a ~ consonant⟩ — **voice•less•ly** *adv* — **voice•less•ness** *n*

voice-over \'vȯi-,sō-vər\ *n* (ca. 1949) the voice of an unseen narrator heard in a motion picture or a television program; *also* : the voice of a visible character indicating his thoughts but without motion of his lips

voice part *n* (1869) : VOICE1b(4)

voice•print \'vȯi-,sprint\ *n* [*voice* + *-print* (as in *fingerprint*)] (ca. 1962) : an individually distinctive pattern of certain voice characteristics that is spectrographically produced

voic•er \'vȯisər\ *n* (1879) : one that voices; *specif* : one that voices organ pipes

voice vote *n* (ca. 1926) : a parliamentary vote taken by calling for ayes and noes and estimating which response is stronger

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of sexism. "Elizabeth Holtzman is far behind two candidates, but she has chosen to attack only one," says Wilkinson. "Strategically, that doesn't make sense." "There's a double standard she and her supporters are working here," Holtzman says of Ferraro. "If you want to run for the U.S. Senate and the presidency, you have to be willing to ask tough questions and answer tough questions."

In just about any clash these days over sexism and politics, the invocation of Anita Hill becomes inevitable. In the months since the Clarence Thomas hearings, the figure of Anita Hill has undergone an extraordinary transubstantiation. The intelligent, composed law professor who endured the withering sarcasm of Orrin Hatch and Arlen Specter is no longer just a symbol of female victimization or sexist inequity. Recently, she has attained a talismanic dimension. Her name and image can intimidate enemies and offer a sort of magical protection for those who invoke her.

The iconic, quasi-mystical properties of Anita Hill's image were first discovered by Lynn Yeakel in her successful fight to become the Democratic challenger to Arlen Specter in Pennsylvania. They have now been put to use by Ferraro, who hopes to ward off Holtzman's charges and invest herself with Hill's aura of saintlike wounded innocence. In her commercial countering the Holtzman ad, a narrator says, over footage of Anita Hill's testimony, "Just a year ago, a woman with courage faced lies, innuendo, and smears. Now another woman whose life has been a fight for change is being smeared."

But Holtzman has tried to reverse the iconography, portraying Hill as the personification of female integrity, who, through contrast with Ferraro, effectively condemns her. "Geraldine Ferraro is no Anita Hill," one Holtzman release declared, announcing a commercial that would rebut Ferraro's Anita Hill–invoking ad. "Anita Hill came forward and told the truth," the announcer says in the ad. "Geraldine Ferraro took $340,000 from a child pornographer. She still hasn't answered one question. Why?"

Holtzman's invocation of Hill will to some degree cancel out Ferraro's invocation, just as Ferraro's sleazy associations, if she wins the primary, will tend to neutralize D'Amato's sleazy associations. The parallel here to the sleaze stalemate in the presidential campaign is instructive, since Bush's alleged affair to a certain extent canceled out Clinton's alleged affair and contributed to the deflation, for the Republicans, of the family-values issue. And so, if Ferraro wins the primary, the fall race for New York's Senate seat could present the bizarre and politically anomalous spectacle of two candidates who trail sleaze conducting a campaign in which sleaze is not an issue. ■

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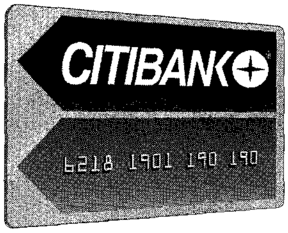

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CITIBANK

On Madison Avenue/Bernice Kanner

WHO IS THAT GUY?

IT'S . . . RANDALL RUDY

MAYBE HIS STARRING ROLE IN THE NEW CANADA Dry campaign will launch him, as those Isuzu spots launched David Leisure. But right now, though Randall Rudy is on TV more often than Katie Couric, he's virtually invisible.

In the past dozen years, he's appeared in some 200 spots. He usually plays an absent-minded, benign family man, but he's done crazies, oafs, and burly blue-collar types as well. These days you can catch him as an adman for Canada Dry, a teacher for Microsoft Corporation, an adoring dad for General Electric, a father pampering himself with a solitary drive for Hyundai, and a man comforting his daughter—whose bicycle has been stolen—for Citibank Visa.

EVERYMAN: *Randall Rudy, crazy prof. . .*

"He's no pious Norman Rockwell figure, no weird Joe Sedelmaier [the creator of "Where's the beef?"] character," says Bruce Van Dusen, a director at D & H MacGuffin Films, who has cast him in several spots. "Rudy telegraphs Everyman. He's in aisle four at Pathmark reading the *National Enquirer* while his kid inserts a cupcake in his ear."

A stocky, bespectacled cross between Garrison Keillor and Tim Robbins, Rudy has done father, hubby, buddy, businessman, bumbler, and sensitive New Man complete with diapered baby. He even appeared as a what-should-I-do-tonight? yuppie in a spot for *New York* Magazine.

But mostly, Rudy—who's a bachelor—plays that family man. For Post raisin bran, he was shown with his small son, exulting over the home-run breakfast his wife had left them ("Somebody sure must think we're special"). In the GE spot that airs on Sunday mornings ("This is the hand that turned on the light . . ."), his loving glance at his sleeping daughter is meant to show how GE technology touches people's lives. In the emotional Citibank Visa spot, he shares his 6-year-old daughter's anguish when her first two-wheeler is stolen.

Rudy was born in Houston 36 years ago to a lawyer mother and a father in the oil business ("a hardworking businessman, not a J.R. type"). After a stint at an Arizona prep school, he dropped out of high school to join Studio 7, a local children's theater (he earned a general-equivalency diploma). Then he studied theater at the University of Houston. After Studio 7 folded, he opened a costume-rental company and worked for the stagehands' union, putting together rock shows.

In 1980, he took off for Los Angeles—and wound up in the Cal-Trans improvisational group and, four years later, in a country-and-western musical, acting and playing the washboard, harmonica, mandolin, and guitar. His film appearances have been minor. In *Reborn*, with Michael Moriarty and Dennis Hopper, he played a gospel singer; in *Malibu Express*, he played a hillbilly.

Rudy's first break came during his second year in Los Angeles: McDonald's invited him for three callbacks. He got the job—but by the time the spot was shot, all he was asked to do was bite and smile.

Though he's never played a complete nerd, he's come close. For Panasonic, he was a bumbler who yelled "Emergency!" so he could cut ahead of someone at a pay phone to call his VCR and program a sports show. For Glade air freshener, he's been an oaf with dirty socks who tells his wife, who's trying to deodorize the room, "It's not working. . . . I can't smell orange blossoms." (This was his most difficult spot: "I try to give them what they want," Rudy says, but the young copywriter couldn't tell him how he envisioned the line.)

He's also been a guy who's completely out to lunch. For Cottonelle twelve-packs, he played crazy Professor Humdinger; for Super Valu Stores, he was a demented scientist who tested products (in one of them, he scrambled into a washing machine).

"Rudy has a great sense of comic timing," says Linda Lipson, of Herman and Lipson Casting. "His humor's subtle; his spots are never obvious jokes. He's not a jerk, either."

The new Canada Dry ginger-ale campaign uses Rudy's comic nuances as the main attraction. The vignettes have him nervously pitching ads to a stiff, frowning executive. In one, a dreadlocked reggae artist sings, "Not too sweet, mon," while Rudy shakes maracas. In another, a jingle artist tinkers on a keyboard ("Less sweet/can't be beat/goes with meat").

. . . nervous adman (for Canada Dry). . .

"We've used Rudy not in the beleaguered-father role that seems to have become his trademark but as a truly funny, interesting, front-and-center person," says Eric Weber, executive creative director and executive vice-president at Foote, Cone & Belding in Chicago. For the Canada Dry campaign, the agency considered 700 prospects, then opted for Rudy because he's "low-key but funny, vulnerable but not a loser, and attractive without being handsome; he's slightly flawed. We did 38 tightly scripted sets in four days; Rudy relentlessly tried to please, and evolved body movements that brought the part to life. I hope this launches him the way David Naughton was launched by Dr. Pepper and Mariette Hartley by Polaroid."

"We were looking for an all-American type with character and naturalness—someone with a nice, interesting, but not bland face," says Laurie Leokum, producer at Lowe & Partners, Citibank Visa's agency. Rudy, whose features aren't perfect, is fun to look at; with his fleshy face, curly hair, and engaging smile, he's warm and nonthreatening. He won the Visa spot after the child actor selected for it showed how comfortable she felt running into his arms. "He's got such magic, we decided to forget that he's used a lot," Leokum says.

. . . father who knows he's special. . .

He "tries scenes in many different ways," Van Dusen says. "He understands that if the first take isn't exactly right, the fortieth

The Healys' annual vacation. Emerald Classic airfare $2,621.
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Funny-looking photo of mom kissing the Blarney stone $10.

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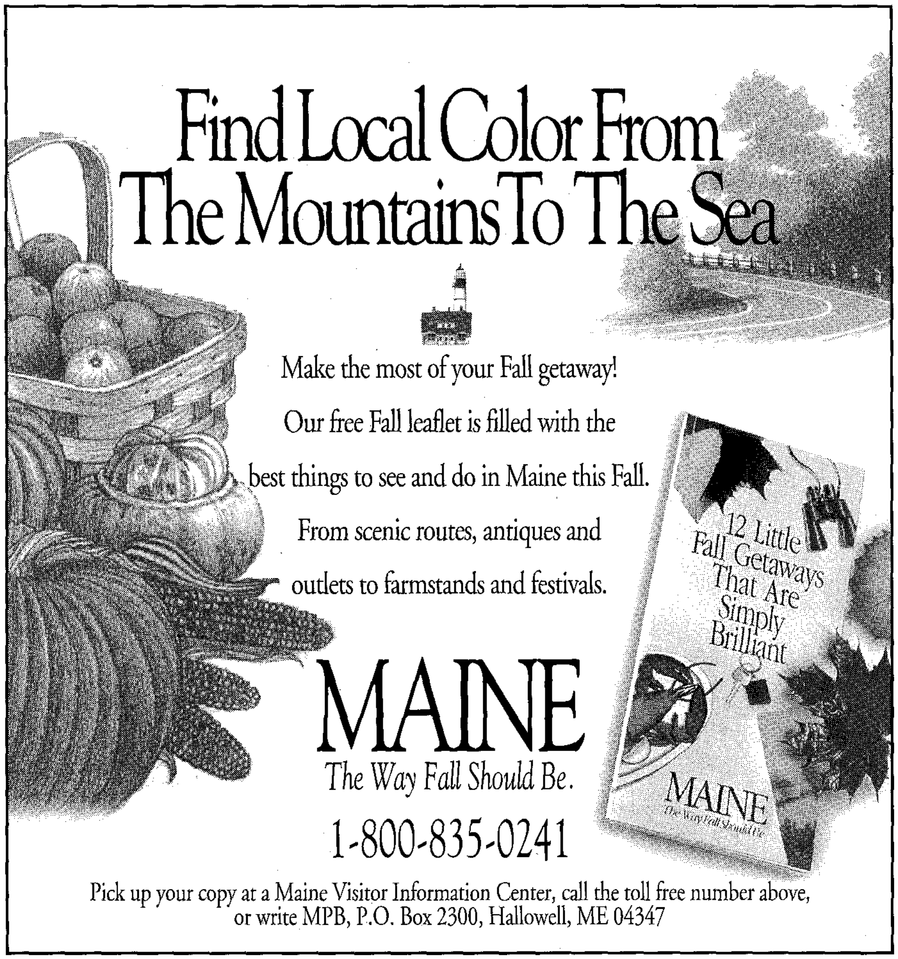

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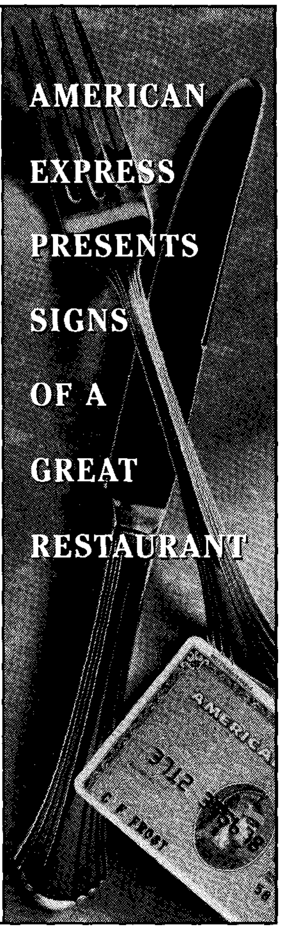

AMERICAN EXPRESS PRESENTS SIGNS OF A GREAT RESTAURANT

may be. Many actors fold the tent when it's not happening; Rudy digs deeper."

Rudy "does the unexpected, but not outside the bounds of what's asked for," says Elaine Smith, a director at the commercial-production company Allegra L.A.; she was executive producer on Rudy's Preparation H spot. "He sticks to the script, but adds a gesture, intimation, or nuance that makes it something more. Directors don't articulate it; he intuits it."

Rudy has never appeared in a dinner jacket or at a fancy restaurant. His most exotic locale: a Hoboken tavern, for Miller beer during the 1988 Olympics. He has rarely done accents, though he dreams of doing a one-man show to let all the characters inside him out. In auditions, he says, "I try to give them all the colors of the rainbow and let them choose what they like."

Touch-Tone Phone Required

. . . and rude sports fan (for Panasonic).

For Ponderosa Steakhouse, he once played one half of a two-headed man—undecided whether to have chicken or steak (Ponderosa solved the dilemma by offering a combo platter). He had to spend eight hours strapped to a friend, both of them inhabiting one shirt. For Daiwa fishing reels, he jumped off a boat into a freezing lake in February—39 times. (He got the flu—and, something of a rarity, he got to keep the reel.)

"My business is auditioning," says Rudy. And he's good at it. Screen Actors Guild members average around 1 win in 33 tryouts, he estimates, but he snags 1 in 10. Once he made a Cottonelle spot during the day and, three hours later, was on the street for night shooting of a Panasonic spot.

He'd like to do more plays and feature films; the next logical step, he says hopefully, will be into a sitcom. Still, though "my performance takes place when people get a beer or go to the bathroom," he pledges allegiance to commercials. "It's the hardest acting there is," he says. "Maybe 150 takes, with ever such slightly different nuances, under 110-degree lights, in cramped spaces, with kids pawing and dogs barking."

Randall Rudy's anonymity, he knows, is bankable—it's his meal ticket. "I have a forgettable look," he says, "an Everyman face. I play a thirtysomething something." ■

oan helpern

the joan of joan and david

FAST TRACK

EDITED BY CHRIS SMITH

B R I E F   L I V E S

LOONY TUNE

Bill Plympton speaks in such a calm, boyish voice that it's almost possible to forget that he's describing one of his bizarre animated cartoons, a human face that swells, explodes, and is reshaped into a spinning cube. Plympton shrugs. "If I see someone on the street with a long nose, I imagine it falling off," he says. "It's just the way I am."

There must be something in the rainwater in Portland, Oregon, where Plympton and another animator with a deliciously warped sense of humor, Matt Groening, grew up. Groening hit it big with *The Simpsons;* now Plympton, 46, is releasing *The Tune,* the first feature film ever animated entirely by one person. *The Tune* follows a songwriter named Del as he tries to write a hit and become famous; along the way, Del stumbles into a surreal world called Flooby Nooby.

"The story is kind of my story," Plympton says softly. "I used to imitate other artists. I never became successful until I began to do my own stuff."

Plympton stumbled into the surreal world of New York in 1969 and sold a few cartoons to *Penthouse* and *Glamour.* "But that was a rat race with no security," he says. "Animation lives forever." By 1987, he'd developed his signature *New Yorker*–on–acid cartoon style, and that year he received an Oscar nomination for *Your Face,* three minutes and ten seconds of comically elastic countenances. "It was so successful," Plympton says, "that I got an obscene amount of money to do animated commercials for Trivial Pursuit."

Plympton with a prop from his next movie.

Plympton put $180,000 of that cash into *The Tune* and spent two years drawing 30,000 frames by himself. Groening contributed a quote for the print ads, saying *The Tune* "would make Bart Simpson laugh his ass off"; last week, the *Times,* ever the family newspaper, yanked the ad at the last minute.

So today Plympton, undaunted, goes back to work. He's heading downtown from his Chelsea apartment with a paint bucket and a stencil in hand, to draw ads for *The Tune* on sidewalks.

Harold Goldberg

T H E   S P O R T I N G   L I F E

DRIVING TO JERSEY

On a clear day, you can see the Verrazano bridge. The Statue of Liberty stands in profile on the horizon. It's not Pebble Beach, but this spectacular view could improve anyone's golf game. From your stall in TriBeCa's new double-decker driving range, you'll be able to aim for the next state.

At the Manhattan Golf Club, which will open September 15, golfers can tee off until midnight on the 200-yard-long artificial-turf fairway under the glow of haloid lamps. Finely meshed nets keep airborne balls from landing on the Circle Line's decks. A small bucket of balls—good for twenty minutes of play—is just $5. Brand-new Hogan Edge irons and Taylor metal woods can be borrowed from the club at no extra charge.

Fore man: Cohen at the new range.

The driving range, on Pier 25 near North Moore Street, is Manhattan's first, and it's the brainchild of Greg Cohen, 23, himself an eight handicap. "When you think of golf, you think of a rich man at a country club," he says. "That's the old way of thinking."

Cohen has been nurturing the idea of a Manhattan driving range since he was 17 and a New Jersey state golf champ. "I was in the car with my father and his friends, on our way upstate to a famous course called the Concord Monster," Cohen recalls, "and I just blurted it out." Last spring, he took to the West Side Highway on foot in search of a likely pier location.

The club's proximity to Wall Street should help business, but Cohen's counting on a more powerful force. "Golf is like a drug," he says. "It's addictive."

Phoebe Eaton

Photographs: top, Frank Veronsky; bottom, Robin Thomas.

LAW AND ORDER

Lights, Camera, Cops!

If you're the sort of troublemaker who lurks in the background at riots, you may have seen them. At this summer's Washington Heights *Walpurgisnacht,* say, or the last time pro-lifers and pro-choicers squared off in front of a midtown clinic. Clad in blue police Windbreakers, they stand by until a situation boils over, and then they shoot. Into the crowd. With cameras.

The NYPD has been arming some police officers with film and video equipment since the early seventies. But as street cinematographers have begun to capture images—like the Rodney King beating and the Tompkins Square Park riots—that cast lawmen in a shabby light, having videotape that tells the cops' side of the story has become more important.

Lieutenant Louis Vetter, who commands the twenty-man Technical Assistance Response Unit (TARU), insists on meeting somewhere other than his office. "I can't tell you where we're located," he says. "It's a secret." A unit that gathers evidence on potentially violent protesters and kidnappers—and possibly other cops—doesn't want unannounced visitors.

In 1991, TARU responded to 157 protests and 63 hostage situations with its Sony and Panasonic camcorders, and provided covert surveillance in 38 kidnapping investigations. At demonstrations, Vetter says, "our primary purpose is to document criminal acts and provide accountability." He is quick to distinguish between criminal and political acts, citing flag burning as an example. "That's illegal, but it's not going to result in an arrest, so we can't videotape it." Looting, on the other hand, "is exactly the sort of thing we're there to film."

Mise en scène *of the crime: Video cops Bob Koeneke, Louis Vetter, Bob McCauley, John Calandrillo, and Bruce Meyers (seated).*

Why the fine distinction? Because of a 1971 federal-court decision that enjoined the police from surveillance for political intelligence rather than law enforcement.

TARU videos also enable the NYPD to refute—or confirm—allegations of police misconduct, such as the excessive use of force. Operation Rescue is a case in point: TARU videotapes of anti-abortion demonstrations have been used to answer several brutality complaints.

Vetter points with the greatest of pride to cases where TARU has helped save lives. In several recent kidnappings, one involving a two-month-old baby, TARU surveillance was instrumental in freeing the victim without injury.

But life isn't always so exciting. Because the Democratic Convention turned out to be a dud, riotwise, Vetter and TARU were conscripted into some unconventional duty. A passing deputy inspector couldn't resist the urge to play roving reporter, and shanghaied the unit into taping his interviews with delegates. Matthew Fenton

URBAN STRATEGIST

Frozen Assets

Sitting in the kitchen of her Murray Hill apartment, 28-year-old Gloria Colangelo cradles a six-inch block of ice with seven credit cards suspended in its center. Following years of unbridled spending, topped off by a recent $8,000 invoice from American Express, Colangelo concluded that freezing her credit would be the sanest way to stimulate savings.

"I had already tried putting the cards in drawers and not using them; that's old news," says the producer of television commercials. "Only two options remained: cutting them—which is too permanent—or giving them to my sister to hold. And that would be equally permanent, because she's already tried to take them away from me."

Before placing her plastic in a Tupperware container full of water—"*spring*water," Colangelo emphasizes, "so that I can look through the ice and see the cards clearly"—she allowed herself a final binge; never mind the Donna Karan garments, price tags still attached, hanging in her closet. "I went to Tiffany and bought an Elsa Peretti bracelet for $400," she says. "Putting the cards away for a while was the only way to justify buying the bracelet."

Colangelo hopes to keep the credit cards in her freezer until her bills are down to zero. Going green has already paid an unexpected benefit when she's dining out. "It's easy to be the first one to have a credit card on the table," Colangelo says. "Now, when I start fishing around for cash, people invariably take out their cards and say, 'That's all right. I'll get it.' "

Free meals aside, there is at least one thing that troubles Colangelo. As water sweats from the block of ice, she contemplates the day when her debts will be paid, her savings will be flush, and her credit will be free of its frigid encasement. "What I worry about," she says, "is whether or not the cards will work once they get defrosted."

Michael Kaplan

Photograph by Ed Quinn. Illustration by Sam Tomasello.

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NEW YORK JOURNAL

Opiate of the Mass Market

THE NAME WASN'T TOO colorful, but the legend certainly was: In the early eighties, a brand of heroin called Toilet flooded the streets. Dealers claimed that Toilet had been smuggled out of Tehran in one of the final U.S. evacuations of the city.

These days, New York's smack salesmen have turned to Hollywood for marketing inspiration: Terminator and Lethal Weapon are East Village brands. At a fish store near Chinatown, the narcotic of choice is called King of New York.

You'd think that with addicts as customers, heroin dealers wouldn't spend much time worrying about packaging. Some don't, simply tagging their product with its sales location—Laundromat, 2nd Street, Forsyth, Exxon, A & B. But other dealers, looking for a competitive edge, have been seized with the spirit of Madison Avenue. These entrepreneurs go to stationery stores and, for less than $15, order custom-made rubber stamps that spell out names chosen for their ominous sound: Full Force, White Eagle, Royal Flush, Bull Dog.

It's difficult to say how the custom of distinct dope brands began—no comparable system exists for coke, crack, or pot—but it's probably related to the special circumstances of heroin use. Unlike crack dealers, street-level heroin dealers, with their habitual customers, don't depend on the traffic of casual users from the suburbs. So personalizing the wrappers—the small, waxy, glassine kind usually used by stamp collectors—helps identify "legitimate" buyers: Only regulars know what brand to ask for at a particular location. Wall Street types, for instance, can be seen lining up outside "the building" on East 2nd Street on weekend nights, looking for $10 bags of Black Stripe.

ROYAL FLUSH

Smack pack: A customized heroin bag.

Brand names can also denote the reliability of the drug, which is often injected (although snorting is now preferred, thanks to AIDS, improved purity, and falling prices). Just this summer, the aptly named Body Bag and D.O.A. brands were "recalled" because someone forgot to cut the lethal 40 percent purity to its usual 5 to 10 percent concentration.

NATHANIEL WICE

MOVIES

THE FORCE BEHIND *GRAVITY*

'WHEN THEY ASKED ME to do it, I said, 'Yes, but don't show me the script,' " remembers Jean de Segonzac, director of photography for *Laws of Gravity,* a low-budget Brooklyn *Mean Streets* that's won praise for director Nick Gomez, cast, and crew.

It seems that De Segonzac has a bad habit of reading scripts and then turning down hits, saying no to John McNaughton's *Henry: Portrait of a Serial Killer* and a student film that later won an Oscar. He figured that basing his decision on the *Laws of Gravity* script would be bad luck. But even if he had read it, he still wouldn't have guessed that his hand-held camera would be the star of the film, made for just $38,000.

Shooting star: Laws of Gravity *cameraman Jean de Segonzac.*

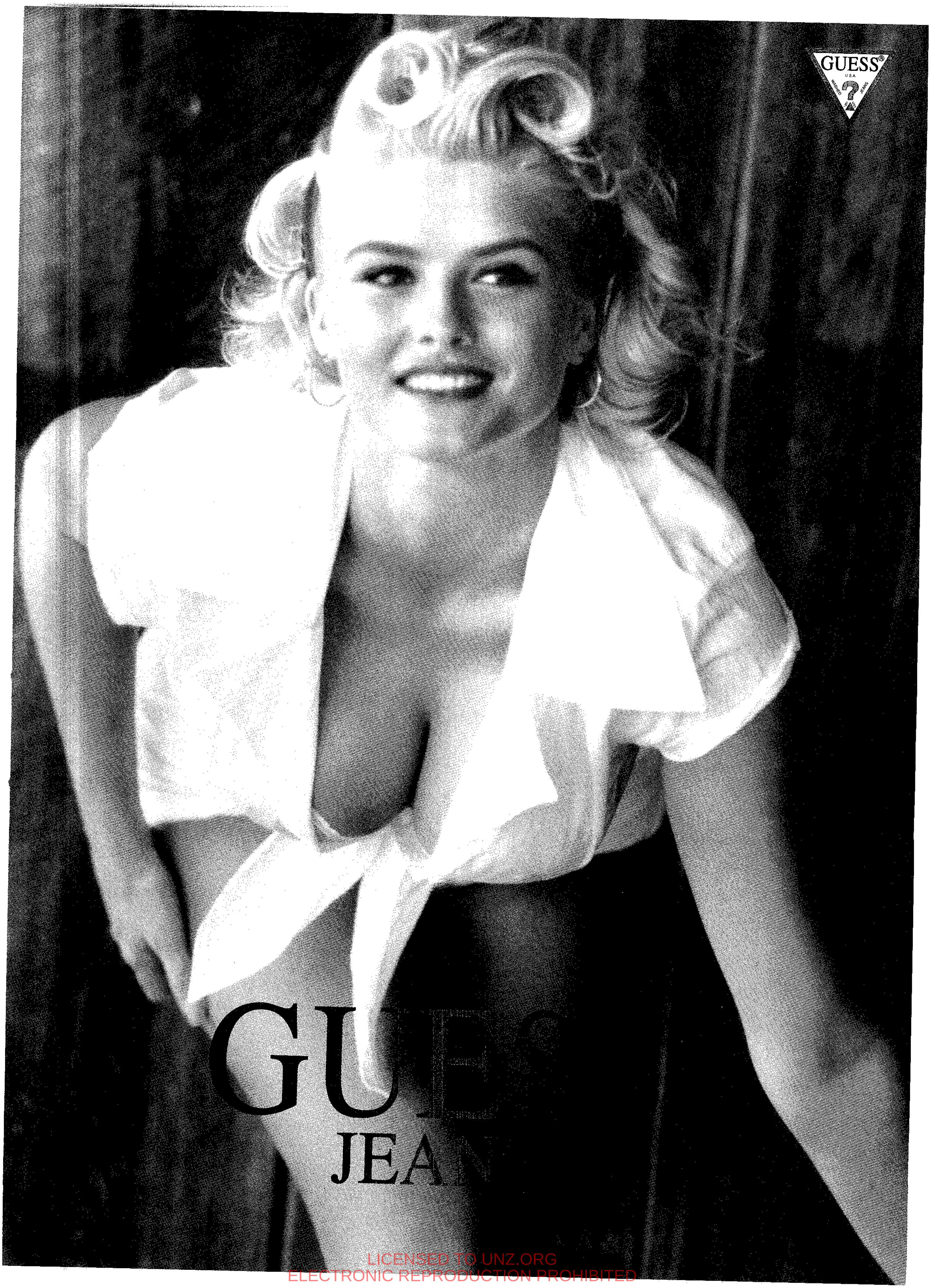
Laws of Gravity follows two mooks named Jimmy and Jonny around the streets of Greenpoint. It *literally* follows them—De Segonzac's camera flits from face to face in furtive documentary style, as jumpy and watchful as any of the hoods on the screen. He hovers over the profanity-soaked altercations that pass for human interaction, a visual style that's a perfect match for dialogue in which a typical line reads, "Shut the f--- up, sit the f--- down, and I'll be right the f--- back."

The son of a French journalist, De Segonzac, 39, has been living in the U.S. since he was four. He's been wielding a camera professionally since 1975, when he graduated from the Rhode Island School of Design's film program in a class that included Gus Van Sant (*My Own Private Idaho*), whose first feature De Segonzac shot. He's done documentaries for HBO, CBS, ABC, PBS, and TBS, but to make a living, he'll also fly to Minnesota to shoot a reenactment for *America's Most Wanted* about a Vietnam vet who covers everything in camouflage and buries his wife under a woodpile.

The bare-bones *Laws of Gravity* budget meant shooting at boot-camp pace, requiring De Segonzac to hoist his 25-pound camera onto his shoulder fourteen hours a day for twelve days. De Segonzac was supposed to reprise his role behind the camera in a new, relatively big-budget ($2.5 million) Gomez project that was to start shooting late this month. But the money men wanted vanilla rapper Marky Mark, then Luke Perry, to star, and Gomez said something that Jimmy and Jonny would've been proud of. So De Segonzac is using the lull to polish his script-judging skills—he's reading *How to Read a Book.*

MARK SCHONE

Photographs: top, Rick Osentoski; bottom, Shonna Valeska.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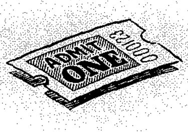


THE TOPS IN TOWN THIS WEEK

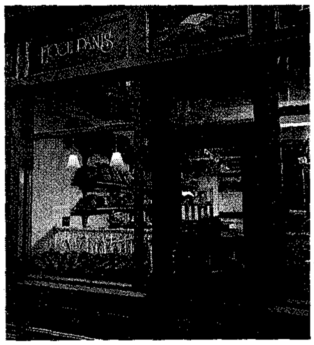
COMPILED BY RUTH GILBERT

FASHION

Looking like a little college-exam book, the brand-new Barneys New York catalogue is page after page of black-and-white photos by Steven Meisel. They're of very hot model Linda Evangelista in less than scholarly situations with the likes of Kyle McLachlan, Gregory Hines, Tony Bennett, and others.

ART

Evelyn Lauder, who's best known as the senior corporate vice-president of Estée Lauder, has more than 50 landscape photographs—taken in Hawaii, Colorado, upstate New York—on view at the Holly Solomon Gallery. The signed, limited-edition works are to benefit the opening of Memorial Sloan-Kettering's new Breast Center and Breast Cancer Research Program. The photographs will be up from September 10 through 19. At 724 Fifth Avenue, between 56th and 57th Streets.



Peter Freed

FOOD

Ecce Panis, which is on Third Avenue, has just opened another store—old-world charm, lace curtains, and the same wonderful variety of multi-grain, neo-Tuscan, and chocolate breads—at 1260 Madison Avenue, between 90th and 91st Streets. The store's biscotti—especially the chocolate—are about as good as they come.

Mr. Fuji's Tropicana 24 hrs.

SCENES

Mr. Fuji's Tropicana (61 Fifth Avenue): With the early signs of hipness in place—every other man sports Luke Perry–style sideburns; every third woman looks like she's a model tall enough to play in the NBA—what more do you need? How about an ambitious Asian-Cuban menu in the second-floor dining room and great D.J.s for the third-floor dance space?

RECORDINGS

Come On, Come On: Mary Chapin Carpenter: Reared in Princeton, New Jersey, and educated at Brown, Carpenter comes to the country scene from a decidedly different place. Still, with her twang, her deep, gutsy vocals, and her memorable lyrics, she can hold her own with the best of the country queens. This new album, following *Shooting Straight in the Dark*, shows her in full command. (Columbia).

TELEVISION

U.S. Open Championships: Tennis, tennis, and more tennis. The USA Network will carry the earlier rounds, and CBS will broadcast the final rounds live from Flushing Meadows. On Friday, September 11, it's the women's semifinals at 11 A.M.; the *men's semis are Saturday; and the* finals are on Sunday, September 13, at 4 P.M.

TASTINGS

BY ALEXIS BESPALOFF

Buy of the week: If you're looking for flavorful, all-purpose reds with a good measure of fruit, try these two from southern France labeled Réserve St. Martin—the supple 1989 Mourvèdre and the rich 1990 Syrah ($8).

THEATER

The fall season has yet to kick into gear, but you couldn't do better than *Jelly's Last Jam*, especially now that Tony winner Tonya Pinkins is back on the boards after vacation.

VIDEOS

The Mambo Kings ($94.99): As Ricky Ricardo would say, "Yi, yi, yi, yi." Oscar Hijuelos's lusty, poetic novel is about two Cuban brothers who come to New York City during the fifties, master the mambo, create a fad, and have their brief and shining moment of glory on *I Love Lucy*. The book has been turned into a considerably less ambitious movie by first-time director Arnold Glimcher.

the Mambo KINGS

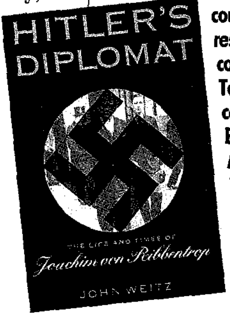
SHOPPING

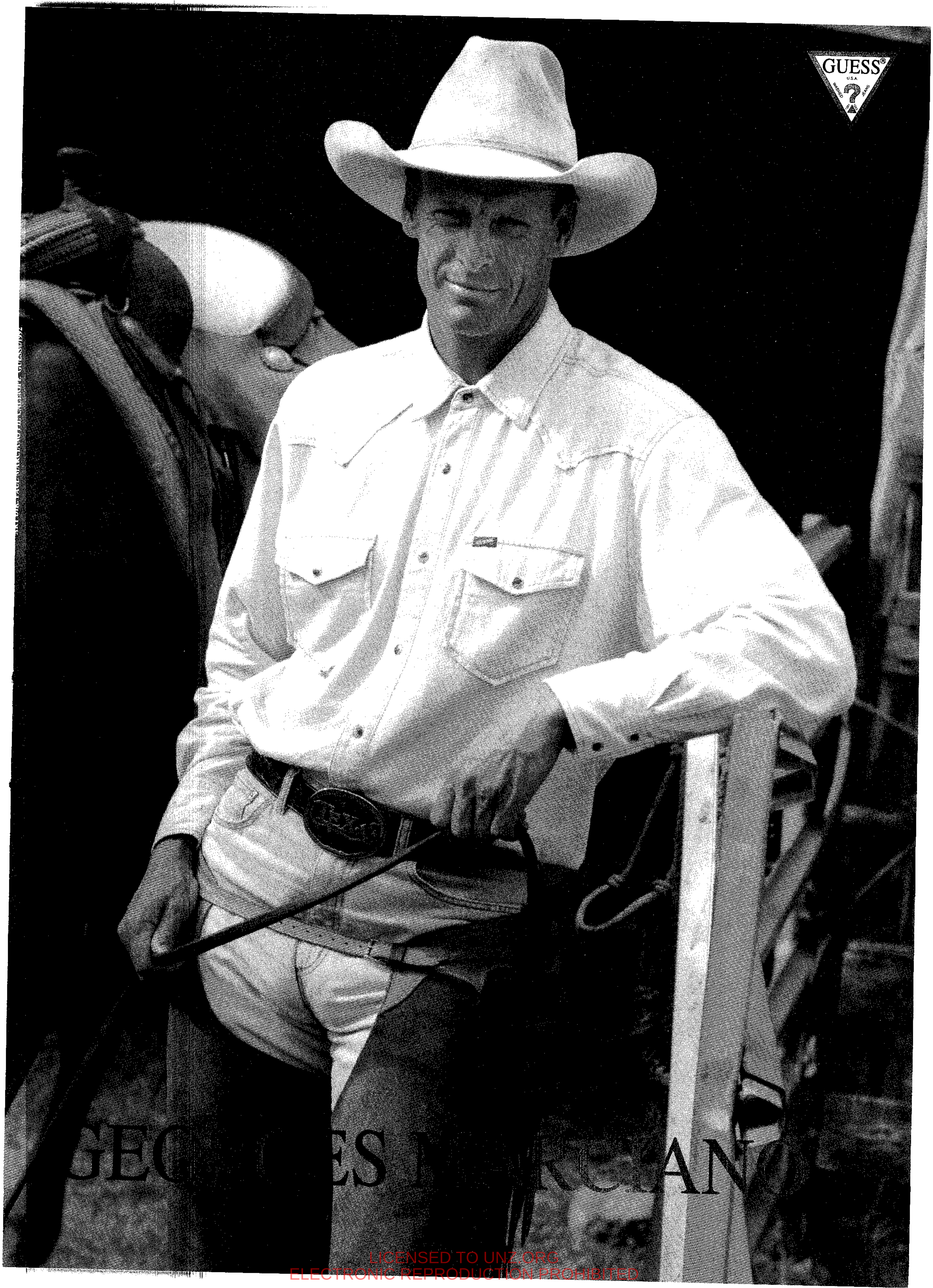
How Sui it is: Up until now, designer Anna Sui and her retro Beatles–cum–swinging sixties street duds were considered just a little *too* outré for most department stores. But Macy's seems to think otherwise. The Anna Sui shop, a third-floor, 600-square-foot store right across from the New Signatures boutiques, is open for business. The pink plaid mohair jacket was moving fast at $320.

Kevin Leong

BOOKS

***Hitler's Diplomat,* John Weitz: In the first full-scale biography of Joachim von Ribbentrop, Hitler's notorious foreign minister, Weitz combines historical research with a compelling narrative. Tom Wolfe draws a comparison between Berlin in the thirties and America in the eighties in a fascinating introduction. (Houghton Mifflin; $25.)**

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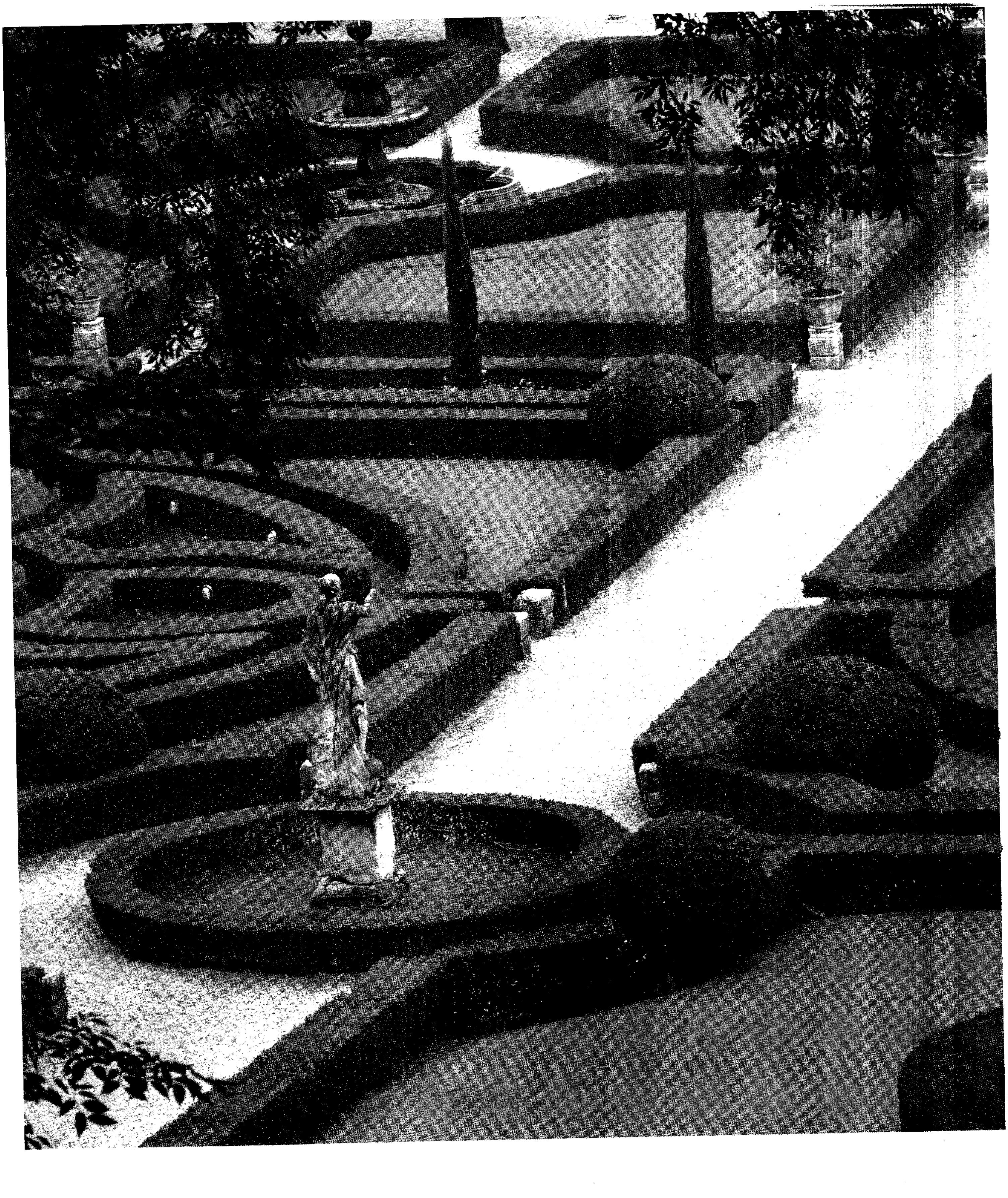
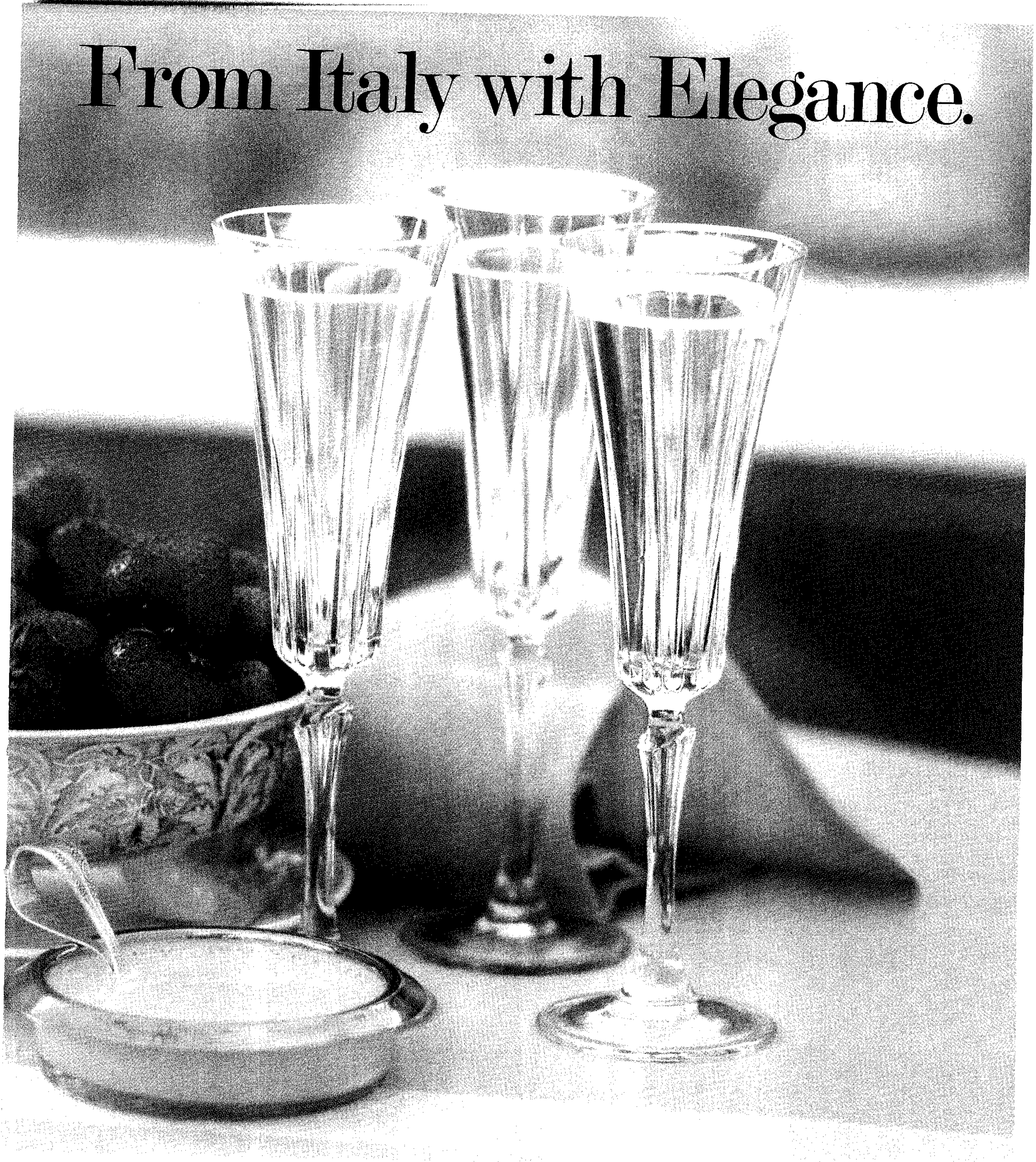


Italian Gardens. The Quality of Life.



The sparkling muscat wine with the strawberries and *zabaglione* is an Asti Spumante from Piedmont. We could have chosen a still Vin Santo dessert wine from Tuscany or a sweet Marsala from Sicily. After all, the 20 regions of Italy produce more varieties of fine wine than any other country. And they go with any foods in America.

VINO

Italian Wines. The Quality of Life.

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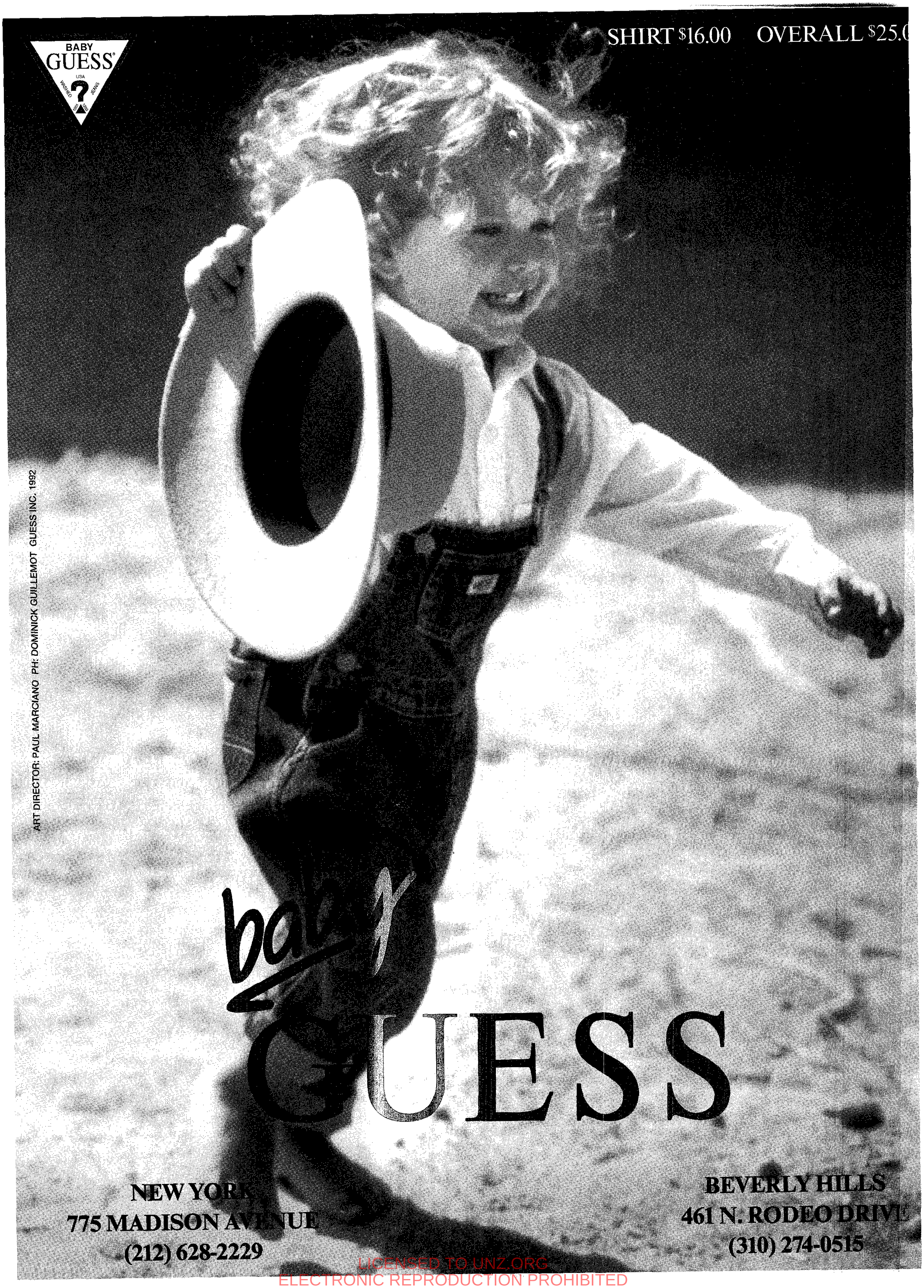
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Fall Preview

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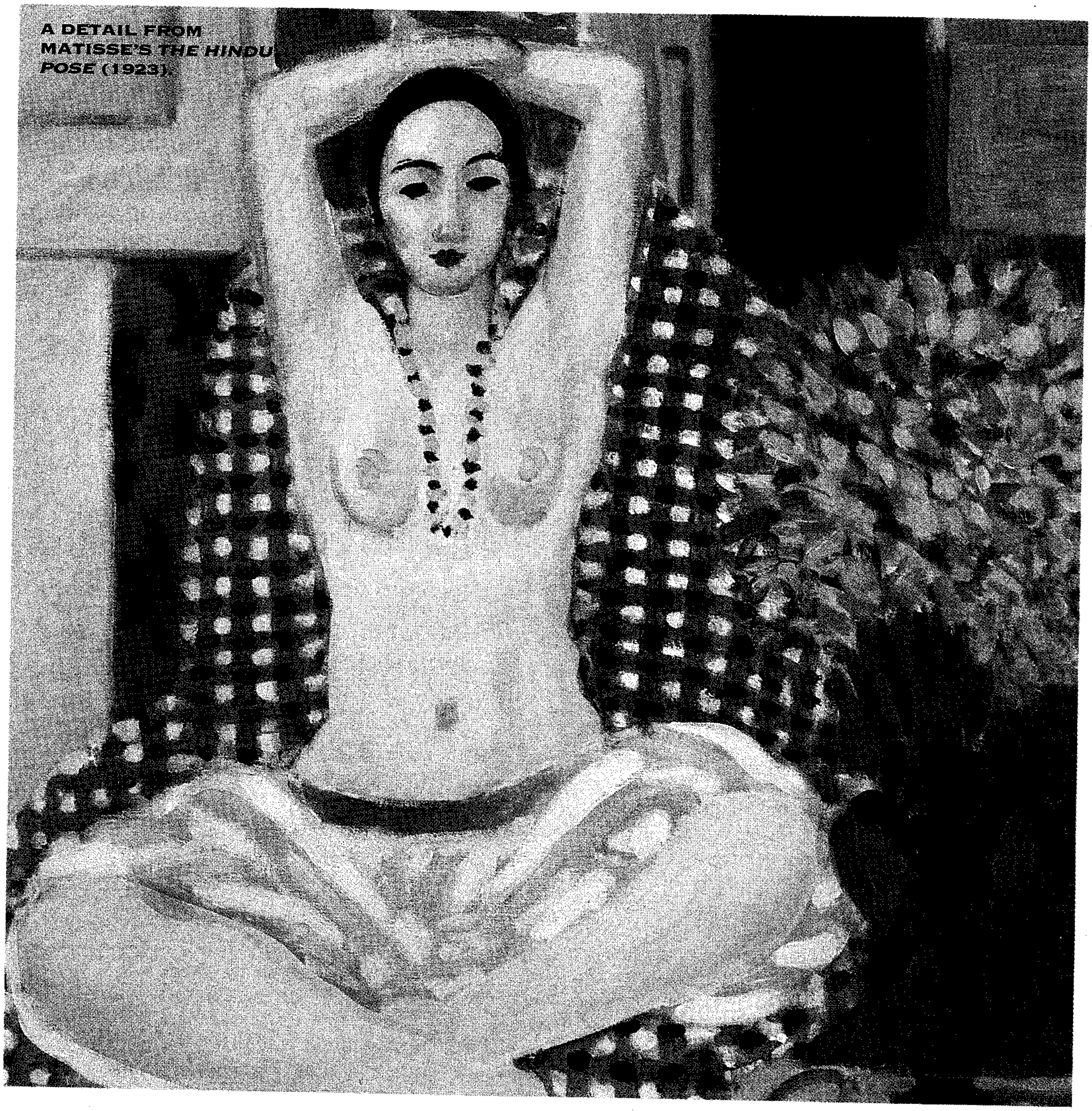


A DETAIL FROM MATISSE'S *THE HINDU POSE* (1923).

ILLUSTRATED BY BARBARA MCGREGOR • LETTERING BY ANTHONY BLOCH

THE 'HOME ALONE' TEAM HEADS HERE FOR THE HOLIDAYS, DISNEY RUBS A LAMP AND GETS 'ALADDIN,' ROBIN WILLIAMS LETS US SEE HIS 'TOYS,' WOODY AND MIA—ONCE AND FOR ALL. MAMET AND 'THE LAST OF THE MOHICANS.' STEVE MARTIN MAKES A 'LEAP OF FAITH,' AND 'ALIVE' PICKS UP WHERE 'BRAM STOKER'S DRACULA' LEAVES OFF.

Movies

Spike Lee vows to do the right thing with an epic 'Malcolm X'

"IT COULDN'T BE A GOOD FILM, IT had to be a great film. We only come to the plate one time, and we have to hit a home run."

Spike Lee, sounding calm and above the fray, was talking of *Malcolm X,* the huge biopic about the black polemicist and political leader, a film that its star, Denzel Washington, predicted would be the "most controversial of the decade." From the moment that Lee took over the project, the furies were on his tail. For Malcolm was not just any black figure: He means something different to almost every segment of African-American society. One of the most protean of Americans, he was born Malcolm Little, in Omaha, in 1925, and passed through times in his life when he could rightly be called hustler, thief, pimp ("Detroit Red"), prisoner ("Satan"), brilliant autodidact, vituperative Black Muslim ("El-Hajj Malik El-Shabazz"), denouncer of white "devils," and finally, after a trip to Mecca, where he encountered Muslims with blue eyes and blond hair, international humanist and spokesman for tolerance. His life ended in 1965, at the age of 39, when he was shot by assassins in the Audubon Ballroom in New York.

TICKETS
SOLD OUT

An immense number of American blacks, running the current social spectrum from Clarence Thomas to street kids wearing black hats with the white x, have found Malcolm's strenuous self-definition essential to their own identity. "I was in junior high school when I read *The Autobiography of Malcolm X,*" says Lee, "and it changed my life. I had never been exposed to a black man who spoke so frankly."

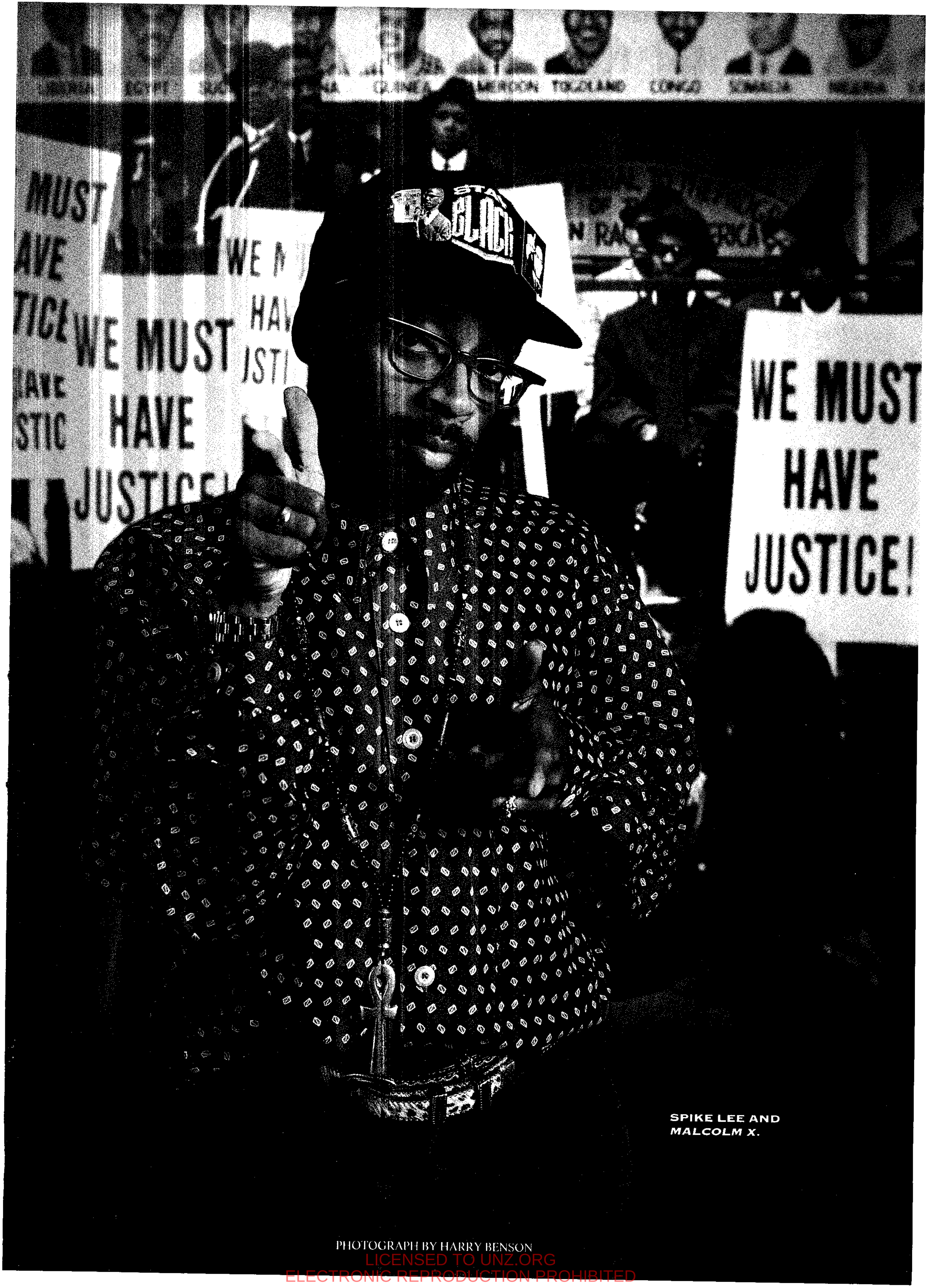
A few years ago, Lee began his campaign to make the film version of Malcolm's life. "I'm the guy. I'm the guy," he kept chanting over the telephone to Norman Jewison, who was set to direct an adaptation by playwright Charles Fuller of the *Autobiography*. Jewison eventually made way for Lee, whereupon the director of *Do the Right Thing* was attacked by a variety of black ministers and intellectual figures, including the scornful playwright/poet Amiri Baraka, who organized a rally in Harlem to protest the film and described Lee as a "petit bourgeois Negro" whose film would distort the life of Malcolm and "make middle-class Negroes sleep easier."

Lee rejected Fuller's screenplay, as well as a version by David Mamet, and went back to a version written in the late sixties by James Baldwin and Arnold Perl. "Theirs was the best," he says. "But Elijah Muhammad was still alive when they wrote the script, and they dodged the breakup between the Black Muslims and Malcolm, as well as the assassination. I put all that back in. Malcolm was always in search of truth. He was in that one percent able to repudiate their past life because of what was no longer true."

The movie, which begins with a charged reference to the Rodney King beating, covers Malcolm's life from childhood to his death and ends with present-day scenes in South Africa's Soweto township. Denzel Washington, who takes Malcolm through the changes in his life from the age of twenty, read everything he could find about the man. "I listened to tapes of speeches," he says, "and moved to New York and lived with members of the Nation of Islam. They were very cooperative—no hard feelings at all. A lot of people loved Malcolm and wanted to protect that."

But how much did Warner Bros. believe in the project? The company had originally promised Lee only $20 million for the film. Lee raised another $8.5 million from sales of the overseas rights, but then, as he went an additional $5 million or so over budget and refused to hold the length of the film to 2 hours and 15 minutes, the Completion Bond Company, which insures studios against cost overruns, cut off funding. Last spring, a host of black sports and show-business celebrities—Magic, Michael, Oprah, and Prince—pitched in with more money to keep Lee working. Finally, Warners and the bond company came to an agreement, and the film was finished for $34 million. It will be roughly 3 hours and 20 minutes long. Lee has made the film he wanted to make—a film that in a period of weak black leadership and inner-city collapse has become the repository of so many hopes.

DAVID DENBY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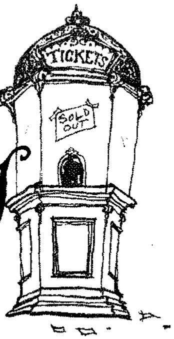
SPIKE LEE AND ***MALCOLM X.***

PHOTOGRAPH BY HARRY BENSON

Movies



Of 'Mice' and a few good men. Malle does 'Damage.' Annaud lenses 'The Lover.' The Zanucks reel 'Rich in Love'

AMERICAN CLASSICS

IS THE $3-MILLION SCREENplay full of ice picks a thing of the past? Hollywood, it seems, has rediscovered the great American novel. Daniel Day-Lewis stars in **The Last of the Mohicans,** with a screenplay adapted from both James Fenimore Cooper's thrilling 1826 novel and Philip Dunne's screenplay for the 1936 film. Hawkeye (Day-Lewis), the adopted son of a Mohican, falls in love with a British officer's daughter (Madeleine Stowe) during the French and Indian War. (September 25.)

Horton Foote has adapted John Steinbeck's **Of Mice and Men.** Gary Sinise directed and stars, playing the hard-nosed George, with John Malkovich as the feeble Lennie. Casey Siemaszko is Curley, the boss's nasty son, and Sherilyn Fenn plays Curley's wife, whose beauty is the downfall of Lennie and George. (October 2.)

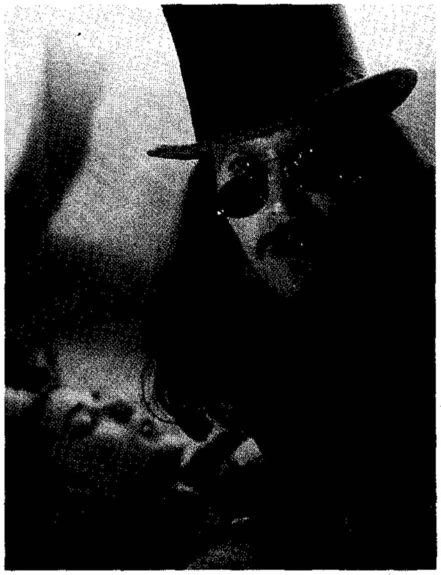
Richard Nelson, whose *Two Shakespearean Actors* played on Broadway last season, has adapted **Ethan Frome,** Edith Wharton's revered 1911 novel about a taciturn New England farmer, his ailing wife, and the wife's vivacious cousin, who comes to keep house and more. Liam Neeson, Patricia Arquette, and Joan Allen star. (October 30.)

Fly-fishing as religion: Norman Maclean's beloved **A River Runs Through It** finally makes it to film, directed by Robert Redford and starring Craig Sheffer, Brad Pitt, Tom Skerritt, and Emily Lloyd. (October 9.)

LAUGH, DAMN IT!

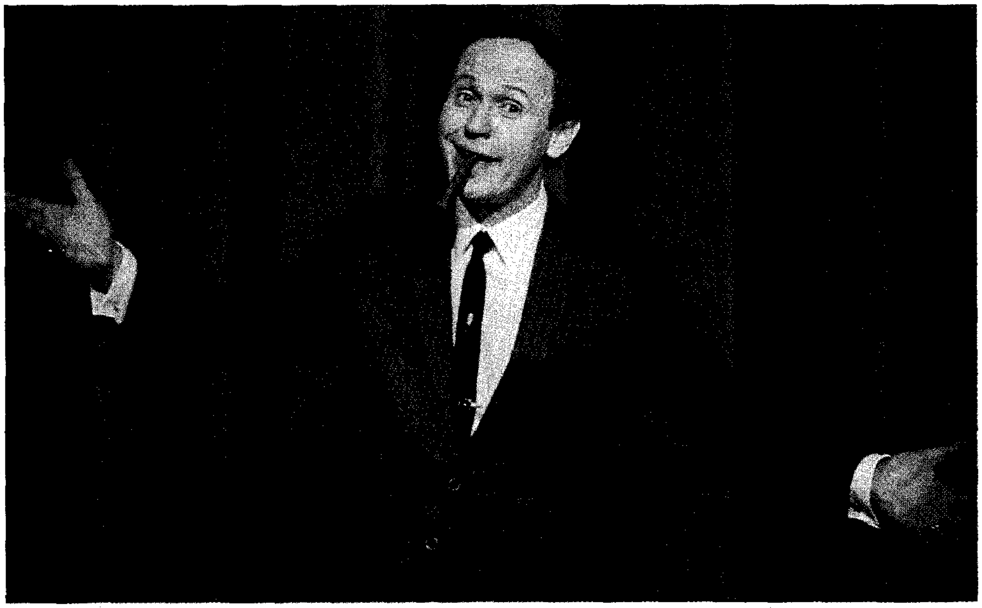
ALONG WITH HIS *City Slickers* partners Lowell Ganz and Babaloo Mandel, Billy Crystal wrote **Mr. Saturday Night,** which covers 50 years in the life of stand-up comic Buddy Young Jr. Crystal also stars, of course, and makes his directorial debut. With David Paymer, Helen Hunt, and Ron Silver. (September 25.)

Captain Ron, a yuppie getaway/adventure-at-sea picture, stars Martin Short as the beleaguered fellow who inherits just what's needed to simplify his family's complicated life-style: a 50-foot sailboat. But the boat isn't in such great shape; ditto its captain (Kurt Russell). (September 18.)


RYDER AND OLDMAN IN 'DRACULA.'

Everybody's back for **Home Alone 2: Lost in New York,** including Macaulay Culkin, Joe Pesci, Daniel Stern, director Chris Columbus, and writer-producer John Hughes. Young Kevin McCallister is once again left behind by his adoring family, this time in the Big Bad Apple. (November 20.)

Tom Selleck is **Mr. Baseball,** a not-quite-over-the-hill American baseball player who takes his game to Japan so he can end his career with a bang. It's a comedy, directed by Fred Schepisi and co-starring Ken Takakura and Aya Takanashi. (October.)


BILLY CRYSTAL DIRECTS AND STARS IN 'MR. SATURDAY NIGHT.'

BOYS' LIVES

DAVID MAMET'S **Glengarry Glen Ross,** which won a Pulitzer as a play, has about as much to do with real estate as *Moby-Dick* does with fishing. Al Pacino, Jack Lemmon, Alec Baldwin, Ed Harris, Alan Arkin, Kevin Spacey, and Jonathan Pryce star in Mamet's tale about silver-tongued hustlers. (October 2.)

Demi Moore must surely have enjoyed filming the testosterone-rich **A Few Good Men,** Aaron Sorkin's adaptation of his own play, which fused military-courtroom drama and sitcom sass. Tom Cruise plays the lead lawyer, a study of glibness. Also starring are Jack Nicholson, Kevin Bacon, J. T. Walsh, and Kiefer Sutherland. Rob Reiner directed. (December 11.)

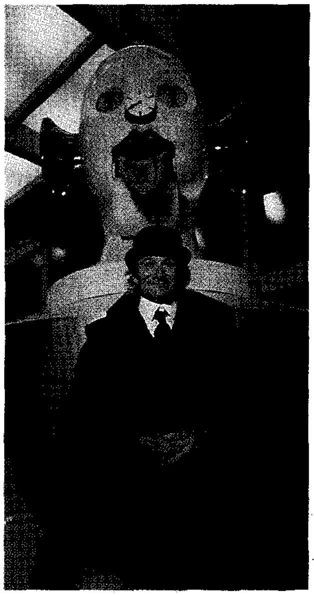
Photographs: top, Ralph Nelson/Columbia; bottom, Bruce McBroom/Castle Rock Entertainment.

Alive: The Story of the Andes Survivors, Piers Paul Read's 1974 best-seller, told the true story of a plane loaded with Uruguayan rugby players that crashed into a snowy mountainside. John Patrick Shanley has turned Read's tale of survival and cannibalism into **Alive,** which stars Ethan Hawke, Vincent Spano, and Josh Hamilton. (November 6.)

From the producers of *Taps* comes another young-male-bonding film featuring an ensemble of little-known actors. **School Ties** is about a boy who is given a football scholarship to a prestigious boarding school, where he is an outsider for two reasons—he's Jewish, and his parents aren't rich. (September 18.)

AUTEUR, AUTEUR!

WHO KNEW? **Husbands and Wives,** Woody Allen's twenty-second film as writer-director, is also his thirteenth (and presumably last) with Mia Farrow. It's another New York dramedy—about marriage, fidelity, romance, and the rest—and features Lysette Anthony, Judy Davis, Liam Neeson, and the thumb-sucking Juliette Lewis, as well as Woody and Mia. (September 18.)


WILLIAMS IN 'TOYS.'

Hal Hartley, who may one day do for Lindenhurst what Frank Sinatra has done for Hoboken, is back with his annual minimalist comedy. In **Simple Men,** Robert Burke and William Sage are brothers who seek their long-lost father. (September 23.)

FORD AND OLMOS ARE BACK IN 'BLADE RUNNER.'

Roberto Benigni, heretofore a Jim Jarmusch staple and soon to be Inspector Clouseau Jr., is all over **Johnny Stecchino,** the highest-grossing film in Italian history. Benigni wrote, directed, and plays dual roles in this mistaken-identity caper: He's both a simple school-bus driver and a Mafioso marked for extinction. (October.)

Onetime wunderkind Cameron Crowe has moved out of the teenage wasteland and on to twentysomethings. **Singles** is about a half-dozen young Seattle men and women who fall in and out of love and lust with one another. With Bridget Fonda and Matt Dillon. (September 18.)

THE NEW YORK FILM FESTIVAL

THE THIRTIETH ANNUAL festival—running from September 25 through October 11—offers films by established directors like Eric Rohmer and Aki Kaurismaki and lesser-knowns like Baz Luhrmann and Anthony Drazan. But opening night is reserved for Agnieszka (*Europa, Europa*) Holland's **Olivier, Olivier,** a mystery drama about the disappearance of a young French child, based on a true story. François Cluzet, Brigitte Rouan, and Jean-François Stevenin star.

Zebrahead, from writer-director Drazan, concerns two best friends growing up in an urban landscape full of bigotry, tension, and surprise. (October 23.)

Strictly Ballroom, Australian Luhrmann's sleeper hit from Cannes, stars Paul Mercurio as a dance champion who is eager to break away from the "strictly ballroom" guidelines within which he's had to compete. (November.)

With **Night and the City,** it appears that longtime producer Irwin Winkler has made a far better film his second time out as director. As in *Guilty by Suspicion,* Robert De Niro stars, but this urban drama about New York's dark side has a script by Richard Price; with Jessica Lange. (October 16.)

BIG STARS, BIG BUDGETS

JOE PESCI STARS IN HOWARD Franklin's *noir*-ish **The Public Eye.** Pesci plays tabloid photographer Leon "Bernzy" Bernstein, who is quite obviously modeled after Weegee. Barbara Hershey plays a nightclub owner, and Cincinnati, Chicago, and Los Angeles play the streets of forties New York. (October 16.)

Gérard Depardieu should make a fine Christopher Columbus in Ridley Scott's **1492,** which purports to show all sides of the explorer whose achievements are being diminished daily. Sigourney Weaver plays Queen Isabel, and Armand Assante is the man who holds the House of Aragon's purse strings. (October 9.)

Robin Williams and Barry Levinson, who worked together on *Good Morning, Vietnam!,* reunite for **Toys.** Williams plays a devoted toymaker trying to save his father's factory from a demented uncle. With Joan Cusack, Michael Gambon, Robin Wright, and LL Cool J. (December.)

Small man, big production: For **Chaplin,** based in part on

'HOME ALONE 2': CULKIN, PESCI, AND STERN.

Photographs: top, The Ladd Company; center, Arthur Grace/Twentieth Century Fox; bottom, Don Smetzer/Twentieth Century Fox.

the Little Tramp's autobiography, director Richard Attenborough put Robert Downey Jr. in the title role and surrounded him with the likes of Dan Aykroyd (as Mack Sennett), Anthony Hopkins (as George Hayden, Chaplin's book editor), Kevin Kline (as Douglas Fairbanks Sr.), and Geraldine Chaplin, playing her own grandmother Hannah. Sven Nykvist is the cinematographer. (December 25.)

* * *

Consenting Adults is one of those shattered-suburban-dream thrillers, directed by Alan J. Pakula. Kevin Kline and Mary Elizabeth Mastrantonio are the couple who seem to have it all—until the arrival of new neighbors who lead a flashy life. Playing the second couple are Kevin Spacey and Rebecca Miller, who ends up murdered. (October 16.)

'THE LAST OF THE MOHICANS.'

* * *

Kevin Costner has finally found a role to suit his personality. In the romantic thriller **The Bodyguard,** the Wooden One plays an ex–Secret Service agent press-ganged into protecting a beautiful and reckless performer—Whitney Houston, in her first film. (Now we know why Costner's been running around with that god-awful haircut.) (November.)

* * *

In **Scent of a Woman,** Al Pacino plays an embittered, blind lieutenant colonel who, during a weekend in New York, shares with a young man his knowledge about how life should be lived. With Chris O'Donnell. (December 25.)

* * *

Nick Nolte and Susan Sarandon star in **Lorenzo's Oil,** based on a true story about a couple who take on a skeptical medical community to try to save their son from a rare disease. (November.)

SCAMMERS, COPS, AND ROBBERS

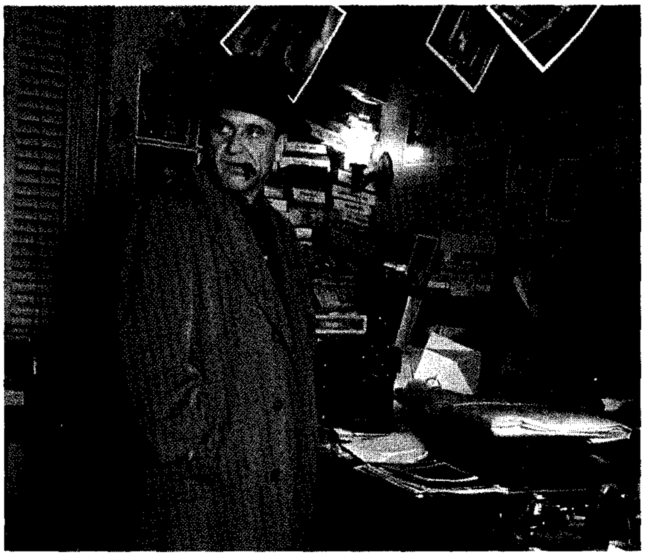
DUSTIN HOFFMAN, Geena Davis, and Andy Garcia star in **Hero,** a comedy, directed by Stephen Frears, about a crook, a TV-news reporter, and a con man who have an unexpected brush with heroism and the chaos it brings. (October 2.)

* * *

Newcomer Quentin Tarantino's **Reservoir Dogs** drew countless oohs at Sundance and Cannes: It's a black-comedy crime caper about a pair of bad guys who hire another bunch of bad guys to pull off a jewel heist that is never what it appears to be. With Harvey Keitel, Tim Roth, Michael Madsen, and Chris Penn. (October.)

* * *

Danny DeVito directs and co-stars in **Hoffa,** with a screenplay by David Mamet and with Jack Nicholson in the lead as doomed Teamster boss Jimmy Hoffa. The advance press says nothing about a closing shot in the end zone of Giants Stadium, so we'll all have to wait and see. (December.)


JOE PESCI IN 'THE PUBLIC EYE.'

* * *

In **Leap of Faith,** Steve Martin stars as Jonas Nightengale, a duplicitous traveling preacher selling hope during hopeless times. Debra Winger is his manager, Lolita Davidovich plays a small-town waitress who gives him a second look, and Liam Neeson is the sheriff who spots Nightengale's ministry for what it is. (December 18.)

* * *

L.A. cop Andy Garcia, burnt-out, moves north and into the slow lane in **Jennifer Eight.** But he falls right into a muddled series of murders. There's also a beautiful young blind woman (played by Uma Thurman) who surely has something to do with the killings. (November 6.)

MIA AND WOODY IN 'HUSBANDS AND WIVES.'

Eddie Murphy manages to make gazillions of dollars from dreadful movies, and **The Distinguished Gentleman** sounds like it won't disturb his racket. He's a con man who gets elected to Congress, delighting in the office's myriad perks and scams, all of them legal. But then his consciousness (and libido) is aroused by a public-interest lobbyist. (December.)

FOREIGN ACCENTS

A DELICIOUS CAST should make Louis Malle's **Damage** worth a look: Jeremy Irons, Juliette Binoche, Miranda Richardson, and Rupert Graves star in an adaptation of Josephine Hart's 1991 novel about a British politician whose affair with his son's girlfriend goes sour. (December 16.)

* * *

Jean-Jacques Annaud has directed **The Lover,** an adaptation of Marguerite Duras's novel about a beautiful young French girl in Indochina and the older, very wealthy Chinese man with whom she has a transcendent affair. Starring Jane March and Tony Leung. (October.)

* * *

Australian John Duigan, who in 1987 gave us the sweet coming-of-age picture *The Year My Voice Broke,* has a follow-up: **Flirting.** Once again, Noah Taylor plays Danny Embling, the outsider at a fancy boarding school. With Thandie Newton and

Photographs: top, Ben Glass/Universal; center, Frank Connor/Twentieth Century Fox; bottom, Brian Hamill/Photoreporters.

Nicole Kidman. (October 2.)

AGAINST THE MAINSTREAM

TOM KALIN'S **Swoon** HAS shaken up the film-festival circuit and will certainly do the same upon its release. The film recasts the Leopold-and-Loeb murder trial, in which two young intellectuals were condemned as much for being Jewish, rich, and homosexual as for the fact that they committed the crime. (September 11.)

◆

Straight from the Columbia University film program to Cannes went Stacy Cochran, whose **My New Gun** stars Diane Lane and James LeGros in a left-of-center story about a young couple, their neighbor, and a handgun. With Tess Harper and Stephen Collins. (October.)

◆

Brother's Keeper may remind some of the nonfiction hit *The Thin Blue Line* because it's about murder and innocence, but Joe Berlinger and Bruce Sinofsky's documentary about a simple farmer accused of killing his brother is even more lyrical while every bit as true. (September 9.)

ONLY IN HOLLYWOOD

IN **Forever Young,** MEL Gibson plays a test pilot who volunteers to go into a scientific deep freeze, chagrined as he is about losing out on love. He awakes in 1992 with new prospects. With Isabel Glasser, Elijah Wood, Jamie Lee Curtis, and George Wendt. (November.)

◆

First the nanny, now **The Temp.** Lara Flynn Boyle is beautiful and hardworking—both pluses in the eyes of rising executive Timothy Hutton. But alas, strange things turn up, as do Faye Dunaway and Dwight Schultz. (December.)

◆

Ridley Scott felt the need to re-release **Blade Runner,** and it seems that after *Thelma and Louise,* nobody had the nerve to tell him not to. The film still stars Harrison Ford as a retired cop asked to eliminate some robots, but it's got new footage and a revised ending. (September.)

◆

In the why-wasn't-this-a-mini-series? file: Kathleen Turner plays a new widow in **Before I Wake,** trying to figure out why her daughter, Sally, has become severely withdrawn. She must also keep the law (in the person of Tommy Lee Jones) from taking Sally away. (November.)

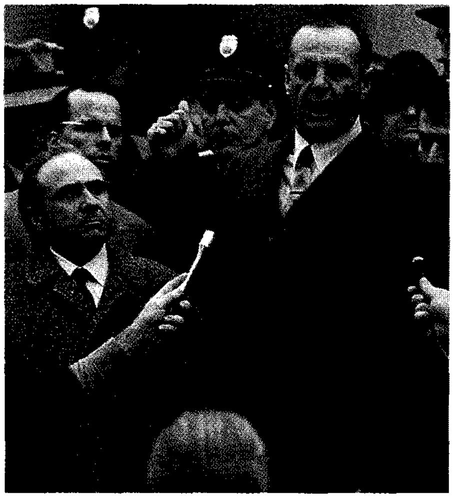
ET ALIA

IT SEEMS ODD THAT KENneth Branagh, who has done Shakespeare on film as well as anyone, would rather remake *The Big Chill.* That's what **Peter's Friends** sounds like, at least—a weekend reunion of six university friends ten years after their musical-comedy revue expired. Branagh directed and stars along with wife Emma Thompson, Rita Rudner, and Stephen Fry. (December 25.)

MALKOVICH AND FENN IN 'OF MICE AND MEN.'

◆

The first American film ever shot in Soweto, **Sarafina!** stars Whoopi Goldberg as the teacher who agrees to help a girl rebelling against the police presence in school. Playing Sarafina is Leleti Khumalo, who originated the role in the Broadway play. (September 18.)


DEVITO AND NICHOLSON IN 'HOFFA.'

◆

Buffy was but the beginning: Anne Parillaud, whose legs lit up *La Femme Nikita,* is a vampire with her own brand of morality in John Landis's **Innocent Blood,** which also stars Anthony LaPaglia and Robert Loggia. (September.) Francis Ford Coppola went for major talent to make **Bram Stoker's Dracula,** including Gary Oldman, Winona Ryder, Anthony Hopkins, Keanu Reeves, Cary Elwes, Tom Waits, and Sadie Frost. Based on Stoker's 1897 gothic classic. (November 20.)

◆

The Disney shop once again unleashes its animators on a classic: **Aladdin.** The story of a boy, his genie, and his dream princess is told as an exotic musical, including three songs by Alan Menken and the late Howard Ashman, who collaborated on *The Little Mermaid* and *Beauty and the Beast.* (November 18.)

◆

Shirley MacLaine, Jessica Tandy, Kathy Bates, Marcia Gay Harden, and Marcello Mastroianni star in **Used People,** about a gentleman who courts a widow on the day of her husband's funeral. (December.)

◆

Rich in Love is another unsexy picture from the *Driving Miss Daisy* team—director Bruce Beresford, producers Richard D. and Lili Fini Zanuck, and writer Alfred Uhry. Albert Finney and Jill Clayburgh lead an ensemble cast in a drama about a family that falls apart and makes itself over. (October.)

◆

Jumpin' at the Boneyard is a film about two Bronx brothers who haven't seen each other in three years, reunited when one—now a crack addict—breaks into the other's apartment. Alexis Arquette and Englishman Tim Roth star; written and directed by Jeff Stanzler. (September 18.)

◆

Freddy Kreuger, begone: The **Candyman** is here. Virginia Madsen is a grad student working, skeptically, in urban mythology. But the Candyman, a prolific killer with a hooked hand, makes her a believer. Based on a Clive Barker short story. (October 16.)

STEPHEN J. DUBNER

Photographs: top, François Duhamel/Twentieth Century Fox; bottom, Andrew Cooper/Metro-Goldwyn Mayer.

Media

Is the city ready for the high-tech, 24-hour-a-day NY1 News?

NANCY LOO WEIGHS 100 pounds and her camcorder about 18 pounds, batteries included. The woman and the camera make up a complete news-gathering team: reporter, producer, sound-and-camera person. She's a video journalist, representative of the next generation of TV news about to hit the streets of New York. When *New York 1 News,* the 24-hour-a-day, all-news station, begins this week, Loo will be ready for the streets. Time Warner Cable is betting $40 million that New York is ready for Loo and *NY1.*

NY1 has a lot going for it besides being on Channel 1, at the top of the dial. First, of course, are the considerable resources of communications giant Time Warner, which has allotted $10 million for start-up costs and is prepared to invest up to $10 million a year in operating expenses for three years. The all-news idea is also a tested one, both nationally by CNN and locally in such suburban markets as Orange County, California, and Cablevision's News 12 Long Island.

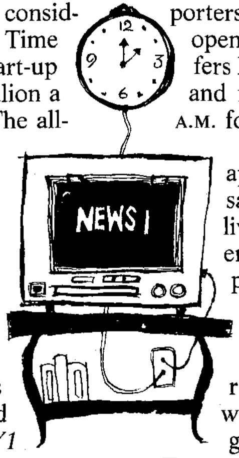
Then there's the smart, young *NY1* team assembled by Paul Sagan, vice-president for news and programming. At 33, Sagan has spent sixteen years in television, most recently as news director at WCBS. Like Sagan, most of the *NY1* editorial-side staff of 90 was trained in local news. Twenty-eight-year-old Loo worked for Cablevision before joining *NY1* as one of its twenty video journalists.

CNN is both an obvious model for *NY1* and something of a cautionary tale. When Ted Turner started all-news TV in 1980, he was cable when cable wasn't cool. Control-room foul-ups and filler journalism marred the early CNN reports. It took years and live "big story" coverage to attract the CNN core audience. Not until the riveting drama of the Gulf War—Live! The bombing of Baghdad!—did CNN achieve ratings comparable to the broadcast networks'.

Sagan says he's anticipated the glitches. He claims he's less troubled by the challenge of making *NY1* compelling viewing. "People are more interested in local than national news," he argues. "They'll tune in to CNN for the onetime stories. But they live with our stories—the mayor, police, schools, hospitals, subways."

NY1 will resolutely restrict itself to the five boroughs, with bureaus in each of them. There will also be three people covering politics, and newspaper-style beat reporters assigned to health and medicine, the environment, and mass transit, among other areas. A bureau in the Time-Life building allows Sagan to call on reporters from Time Warner magazines for expert opinion.

NY1 spins the usual news wheel of headlines, stories, weather, and sports each hour; there will also be a regular block of life-style features, called "New York Living," and a late-evening interview show with *Times* reporters and a newsmaker guest (Mayor Dinkins on opening night). At midnight, "The Last Word" offers late sports scores, game highlights, interviews, and fan call-ins. Insomniacs can tune in at 5:30 A.M. for the new day's wheel.

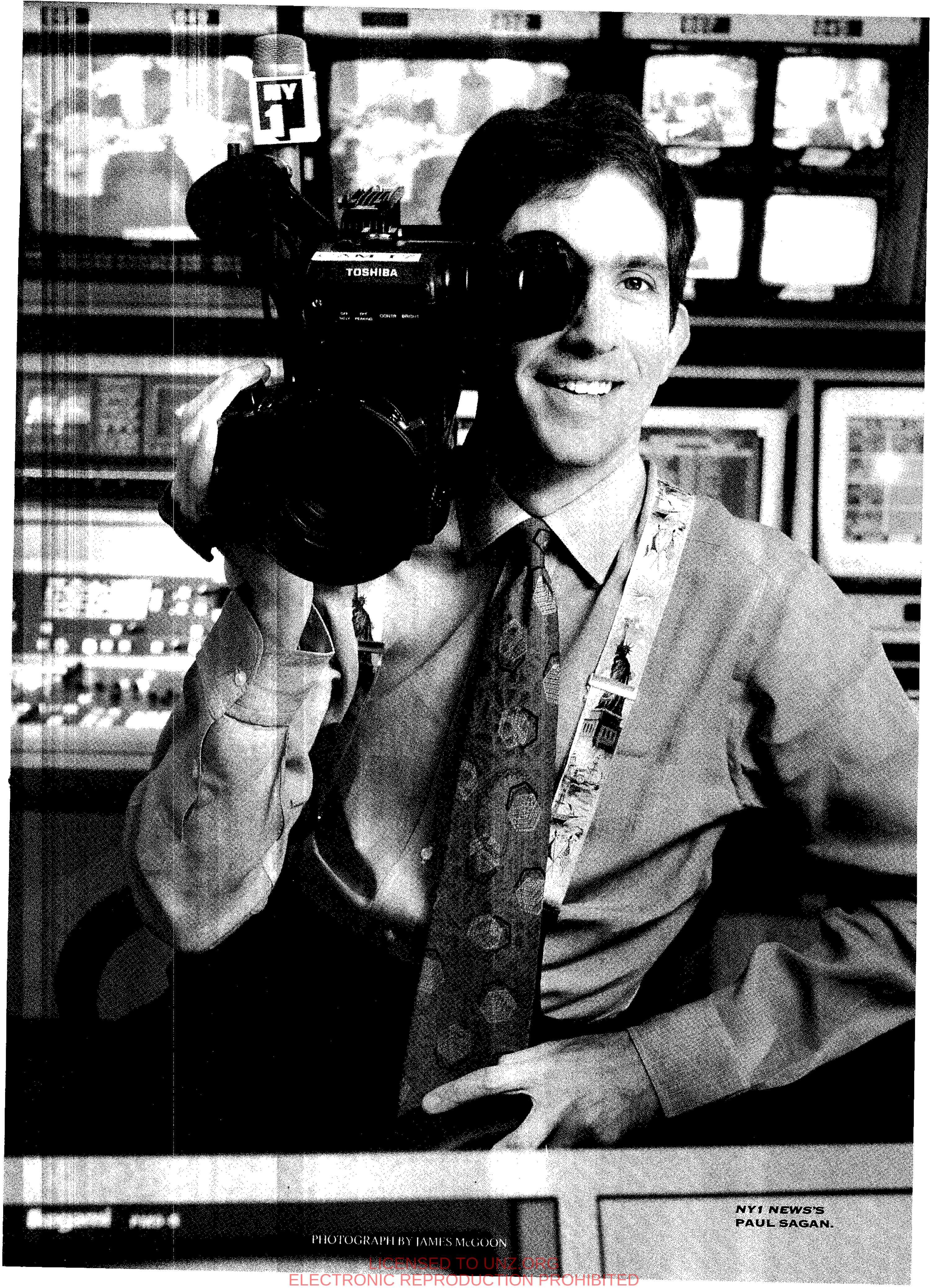


As with CNN, a good part of *NY1's* audience appeal will depend upon breaking news. Sagan says he won't "chase every murder" but will go live to plane crashes, City Hall news conferences, and Board of Education hearings—especially if the subject is the distribution of condoms in the schools. Last month, when Woody Allen and Mia Farrow starred in a real-life story of shadows and angst, Sagan remembers, "we were sitting around wishing we were up and could cover it. We would have gone live with his news conference."

Two months ago, Loo picked up a *NY1* camera for the first time. She says she was nervous when she went out on her first training assignments. "I worried about pushing the right buttons, framing the picture, the audio levels," she says. But then it became routine, "like driving a car." Now, she thinks, she can often produce better journalism. The people she interviews are usually more relaxed: "I go places a crew can't. I can be a fly on the wall."

When CNN went on, in 1980, the anchorwoman intoned, "The news continues . . . forever." Sagan is trying to figure out an opening-day line. This week, *NY1* continues . . . for as long as Time Warner picks up the bill.

EDWIN DIAMOND


NY 1
TOSHIBA

PHOTOGRAPH BY JAMES McGOON

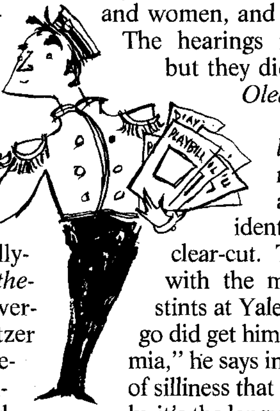
**NY1 NEWS'S
PAUL SAGAN.**

A 'MAD FOREST' IS REPLANTED, ANN MAGNUSON HITS HOME, AND DONALD MARGULIES EXPLORES MERE MORTALITY. PUPPETS FOR PARENTS, 'ANNA CHRISTIE,' FOR CHRISTMAS, AND A FOLLOW-UP FOR LARRY KRAMER. CRAIG LUCAS LOOKS BACK AT ORPHEUS, AND BAM LOOKS FORWARD TO 'FRIDA.'

Theater

David Mamet raises outrage to an art form in 'Oleanna'

A COLLEGE CAMPUS IS hardly the most likely setting for David Mamet—poet of tough-talking misfits, loners, and hustlers. But it's on just such terrain that *Oleanna*'s two characters wage sexual and political warfare. At 90 minutes, *Oleanna,* which is scheduled to open October 25 Off Broadway, is one of Mamet's shorter works. Despite its relative simplicity (a college student goes to her professor to argue for a better grade), Mamet's clenched fist to the gut—and intellect—should send audiences reeling from the Orpheum Theater. After its tryout in Boston, critic Kevin Kelly wrote that "David Mamet has raised outrage to an art form. . . . *Oleanna* is a scorcher. The woods are burning and all of us are being seared in the fire."



This is Mamet's year. For the past five years, he's been writing and directing for Hollywood. *Oleanna* is his first play since *Speed-the-Plow,* in 1988. TNT recently produced a movie version of *The Water Engine,* and his 1984 Pulitzer Prize winner, *Glengarry Glen Ross,* hits movie theaters next month. Mamet also wrote the screenplay for *Hoffa,* directed by Danny DeVito and starring Jack Nicholson, and another new work, *The Old Neighborhood,* will appear at L.A.'s Mark Taper Forum. Mamet himself will direct a *Hamlet* in L.A. starring W. H. Macy, Michael J. Fox, Treat Williams, and Whoopi Goldberg.

But right now, it's *Oleanna* that has Mamet's complete attention. At the risk of revealing *too* much plot, what begins in Act One as a Socratic give-and-take between student and teacher turns, by Act Two, into a vicious and timely riff on sexual harassment and political correctness. Pinter. Albee. Miller. They're all looking over Mamet's shoulder.

"It's probably more controversial than anything I've ever written," says Mamet by phone from Vermont, where he lives with his wife, Rebecca Pidgeon, who plays the student. Macy, a veteran of Mamet movies (*Homicide*) and plays *(Bobby Gould in Hell),* is the professor.

Mamet's subject matter may be right off the front page, but he argues that there's nothing overtly political about it. In fact, he started *Oleanna* months before the Clarence Thomas hearings "and then put it in the drawer for a while. It needed aging." He says he never even watched the Senate hearings.

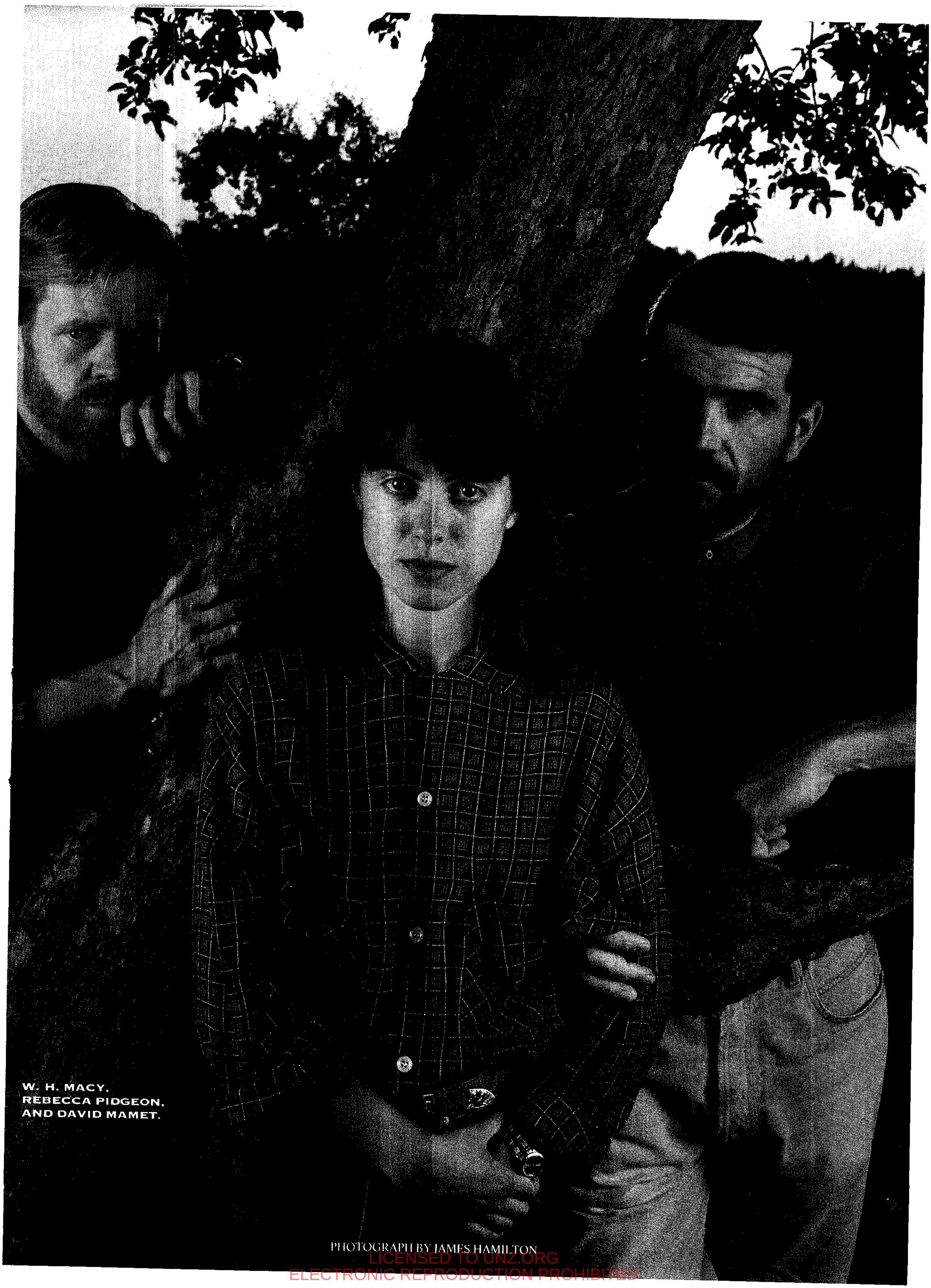
"For a long time," says Mamet, "the question among my friends has been 'What is happening between men and women, and why don't they seem to get along?' " The hearings may have crystallized the question, but they didn't provide the answer. Neither does *Oleanna.*

For those weaned on *American Buffalo* and *Glengarry Glen Ross, Oleanna* might seem a departure. This time around, the bad guys aren't so easily identifiable, and the moral issues are less clear-cut. Though Mamet hasn't dealt explicitly with the mentor-student relationship before, his stints at Yale, Goddard, and the University of Chicago did get him thinking. "It's a funny old world, academia," he says in an unusually light mood. "There's a lot of silliness that gets tossed around there." But ultimately, it's the language of power and the power of language that dominate *Oleanna.*

At one point, the idea of opening on Broadway was considered. "But in the end," says producer Fred Zollo, "David and I felt that the intimacy of a smaller house would be better for this piece." The decision to play the 347-seat Orpheum was also dictated by financial considerations. "I asked David, 'Do you want a situation where you need to gross $125,000 a week to break even? Do you really want that sort of pressure?' "

When *Oleanna* does open, audiences may understand why it reminds Mamet of what Leadbelly once said about writing blues: "In the first verse," Mamet says, "you use the knife to cut a slice of bread; in the second, you use it to shave. In the third, you use it to cut your lying lover's throat."

RICHARD DAVID STORY



W. H. MACY,
REBECCA PIDGEON,
AND DAVID MAMET.

PHOTOGRAPH BY JAMES HAMILTON

GOREY'S 'AMPHIGOREY.'

Theater

Gorey shows us where the wild—and warbling—things are. Make way for 'Woyzeck,' Warhol, and Wasserstein

MUSICAL AIRS

FELLED BY AN AX, knocked out by a doorknob, drowned by accident. Welcome to the world of Edward Gorey, where people—often children—get their comeuppance in delightfully dreadful ways. Now these ghoulish tales are coming to the stage in **Amphigorey: The Musical,** starring Paxton Whitehead. Gorey himself has written the book and designed the sets, the music is by Peter Golub, and Dan Levans will direct. (November.)

My Favorite Year, based on the 1982 film, will be staged at Lincoln Center. This time, the Peter O'Toole role will be filled by Tim Curry. Evan Pappas is Benjy Stone, the young writer given the job of chaperoning the ebullient Alan Swann. (December 10.)

Gershwin meets James Brown in **Manhattan Moves,** where dance, pantomime, and acrobatics depict life in the city. (December 16.)

"You've Got a Friend," "I Feel the Earth Move," and other Carole King hits are part of **Tapestry: The Music of Carole King,** featuring six singers. (November.)

"Don't sew a button on yourself without putting a piece of thread between your teeth or you'll sew up your brains." This is just one of many pearls of wisdom, or *bubbe meises,* in the one-woman show **Bubbe Meises, Bubbe Stories,** in which a woman recalls the tales of her immigrant grandmothers to come to grips with her own life. (October 13.)

The relationship between mother and daughter—a favorite subject—is the focus of **Cut the Ribbons,** starring Georgia Engel (Georgette on *The Mary Tyler Moore Show*), Barbara Feldon (*Get Smart's* Agent 99), and Donna McKechnie (*A Chorus Line's* Cassie). (September 20.)

The Sheik of Avenue B, a ragtime-and-jazz revue about immigrants on the Lower East Side, will include music by Irving Berlin, Eddie Cantor, Billy Rose, and Fanny Brice. (October 28.)

FUNNY STUFF

DANIEL GERROLL IS Mark Melon in Simon Gray's **The Holy Terror,** about the rise and fall of a promiscuous publisher. Gray also wrote *Quartermaine's Terms* and *The Common Pursuit.* (October 8.)

The formidable trio of Jane Alexander, Madeline Kahn, and Frances McDormand stars in Wendy Wasserstein's latest, **The Sisters Rosensweig,** at Lincoln Center. Alexander is Sara, an American living in London who is joined by her two sisters—Gorgeous, leader of the Newton, Massachusetts, Beth-El Sisterhood; and Pfeni, a writer visiting her on-again, off-again lover, who happens to live above Sara—on Sara's fifty-fourth birthday. Got that? (October 22.)

What's Wrong With This Picture is the new one from Donald Margulies (*Sight Unseen*), about a woman who returns from the grave, much to the surprise of her grieving family. (To be announced.)

Also back from the dead is Andy Warhol, the protagonist of Richard Lay's **Andy Warhol's Secret Girlfriend.** Allen Midgette plays the father of Pop art. (September 15.)

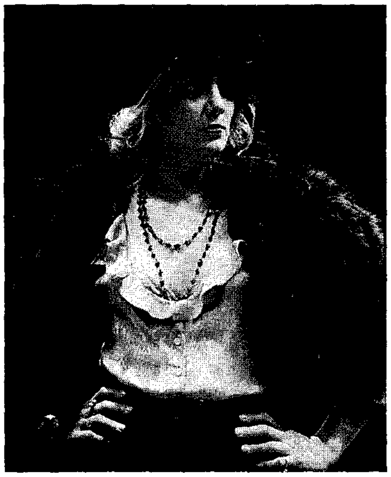
HIGH DRAMA

HOPING TO RID HIMSELF of the ghost of the woman who haunts him, an aging lawyer (F. Murray Abraham) seeks help from a young actor in **The Woman in Black.** (October 29.)

Enter the murky world of psychoanalysis in **The Mystery of Anna O.,** a collaboration between playwright Jerome Coopersmith and psychology expert Lucy Freeman. (September 19.)

Like many of Horton Foote's other plays, **The Roads to Home** takes place in Texas in the twenties. Included in the nine-person cast are Jean Stapleton and the playwright's daughter, Hallie Foote. (September 17.)

The long-standing hatred between Catholics and Protestants in Northern Ireland is the backdrop for romance in Graham Reid's **Remembrance,** as two people who meet in a cemetery discuss the circumstances of their sons' deaths. Milo O'Shea, Frances Sternhagen, and Mia Dillon star. (September 24.)



RICHARDSON IN 'CHRISTIE.'

Photographs: top, Mark Garvin; bottom, Donald Cooper.

THE NEXT WAVE

CABARET SINGER HELEN Schneider portrays Frida Kahlo in **Frida,** at the Brooklyn Academy of Music. *Frida* traces the tragic life of the artist, showing how she used her art to exorcise personal demons. The production combines theater, opera, and puppetry. (October 14.) Three psychic sisters—known collectively as Spiderwoman Theater—unleash their sixth senses in **Power Pipes.** The three juxtapose original text with home movies to illustrate their experiences as Native American women. (October 21.) Canadian director and performer Robert Lepage makes his New York acting debut with **Needles and Opium,** exploring the parallels between Miles Davis and Jean Cocteau, including their drug habits. (December 8.)

GROUP EFFORTS

THE SEASON OPENS AT Manhattan Theatre Club with Caryl Churchill's **Mad Forest,** about life in Romania during the 1989 demonstrations that brought an end to the rule of Nicolae Ceaușescu. (September 22.) Fresh from Oxford comes the Stephen Sondheim revue **Putting It Together.** Julia McKenzie, who starred in *Side by Side by Sondheim,* will direct. (December 8.) In **Joined at the Head,** a writer returns home after twenty years and meets up with a former high-school classmate. (October 27.)

PUPPETS AT THE PUBLIC.

Ann Magnuson brings us all the comforts—and discomforts—of home in her one-woman show, **You Could Be Home Now,** at the Public Theater. (September 29.) Bill Irwin is just passing time in Joseph Chaikin's adaptation of Beckett's **Texts for Nothing.** (October 20.) An ordinary man is driven to extraordinary measures in Georg Büchner's **Woyzeck,** directed by JoAnne Akalaitis. (November 24.) **Puppetry at the Public,** presented by the Jim Henson Foundation, features seventeen puppet companies from around the world. Parents, take note: Not all the shows are meant for children. (September 7 through 20.)

ANN MAGNUSON IN 'YOU COULD BE HOME NOW.'

Ned Weeks, the protagonist of Larry Kramer's *The Normal Heart,* is back in **The Destiny of Me,** put on by the Circle Repertory Company. It's ten years later, and Ned must come to terms with his past, his battle with AIDS, and, inevitably, his death. Jonathan Hadary has the lead, and the cast includes Piper Laurie. Marshall Mason directs. (September 30.) Circle Rep will also present **Orpheus in Love,** with a libretto by Craig Lucas (*Prelude to a Kiss*). *Orpheus* is described as "a comic variation on the Orpheus myth." (November 27.)

The Classic Stage Company will present **Goodnight Desdemona (Good Morning Juliet),** starring Cherry Jones as a drama teacher convinced that *Othello* and *Romeo and Juliet* were meant to be comedies. (October 13.)

On the Bum, Neal Bell's twist on the road story, follows an out-of-work actress as she travels across the country during the Great Depression. (Playwrights Horizons, October 30.)

The summer of '63 . . . an all-girls camp . . . friendship, betrayal. . . . This is all starting to sound very familiar. Relive those sticky summers during the WPA production of **Camp Paradox.** (October 22.) Paul Rudnick, who wrote *I Hate Hamlet* and *re*wrote *The Addams Family,* has written **Jeffrey,** a comical story about a gay man who decides to give up sex. (December 31.)

A Backer's Audition, about a socialite raising money for a musical, will be performed at the American Jewish Theatre. (November 21.)

'FRIDA' PAINTS BAM.

Pat Carroll has a good-for-nothing son-in-law in **The Show-Off.** Also in the cast is Laura Esterman of *Marvin's Room.* (November 5.)

LATE-'92 PREVIEWS

On the Open Road IS Steve Tesich's satirical vision of life after the apocalypse. (Public Theater, January 5.) Filling Garbo's shoes is no easy task, but Natasha Richardson (*The Handmaid's Tale*) gets a chance to try in the Roundabout's production of **Anna Christie,** Eugene O'Neill's play about a woman trying to leave the past behind; with Liam Neeson. (January 14.) Tina Howe's new comedy, **Tossed Salad,** is about a dinner party out of control. (January 31.)

MELISSA MORGAN

Photographs: top, courtesy of Hystopolis Productions, Inc.; bottom, Rocky Schenck.

TV

Inside the churning magical-realist dishwasher of 'Picket Fences'

IF YOU WANT FAMILY VALUES, *Picket Fences* has them. Jimmy Brock (Tom Skerritt) is the sheriff of small-town (population 30,000) Rome, Wisconsin. His wife, Jill (Kathy Baker), is a doctor doubling in the pilot as a psychiatrist. Besides two careers, they've got three children to cope with, including woman-child Kimberly (Holly Marie Combs), who wants to be a Supreme; preteen terror Matthew (Justin Shenkarow), who wants never to grow up; and young loner Zack (Adam Wylie), who plays an antisocial trombone. On the first Friday night of the new TV season, when we meet these agreeable people on CBS, they'll also have to deal with the murder, by nicotine poisoning, of a teacher dressed up as the Tin Man in a high-school production of *The Wizard of Oz;* a guitar-toting nun who sings "Day by Day," from *Godspell;* lewd photos; dead blue jays in a mailbox; prostitution, abortion, and jokes about the Rehnquist Court; an apparent violation of doctor-patient confidentiality and doctor-sheriff professional ethics; and an apparent suicide, by automatic dishwasher, during the rinse cycle, with lemon-scented industrial detergent and some semen.

All this is the feverish brainchild of David E. Kelley, the 36-year-old executive producer who has also written the first five hours of *Picket Fences.* The cast is set. Immensely talented big-screen veterans Skerritt (*The Turning Point*) and Baker (*Edward Scissorhands*) were persuaded by Kelley's pilot script to sign on as series regulars for the first time in their TV-shy careers; Shenkarow committed to the pilot without knowing whether his show *Eerie, Indiana* would be renewed, and it conveniently wasn't. Kelley's anxiety this summer that he might have to write a whole season by himself has been assuaged by the addition of Mark Perry and some free-lancers for future episodes. What amazes the executive producer in him most about fellow producers like John Falsey and Joshua Brand (*Northern Exposure* on CBS, *I'll Fly Away* on NBC, and the forthcoming *Going to Extremes* on ABC) is how they manage to keep the quality level high while delegating so much script responsibility: "I don't know how to manage a writing staff. I haven't developed the knack."

He hasn't really had the time. Kelley, a graduate of Princeton in 1979 and of Boston University Law School in 1983, was practicing law when he wrote his first screenplay (about, of course, a young lawyer), which was made into a movie, *From the Hip,* that caught the eye of Steven Bochco just as *L.A. Law* was starting up. Bochco brought him to Hollywood to write an episode, hired him as story editor, and several Emmys later Kelley retired as executive producer—just before last season's decline in quality and fall in ratings, something he'd prefer not to talk about, although he did come in as a series doctor last spring to write one episode. He had never had any ambition to make his living as a writer, had never taken a college writing course, and wrote that first screenplay simply "as a form of escapism." But in Los Angeles he "felt very comfortable, very right, very fast."

Falsey and Brand are about the only television Kelley admits to watching, besides the late news. (And he will be competing in his Friday-night-at-ten time slot with the second season of *I'll Fly Away.*) Nor, especially during the TV season, does he have much time for reading books, aside from the occasional Michael Crichton. "At the beach," he says, "I talk a good game, but my reading skills for complicated narrative have atrophied." If they don't have time for watching television or reading novels, what do producers *do* with their eyes? "We look at scripts."

But somehow, something like a novel is writing itself in Kelley's head, all about this town named Rome that's not Los Angeles; where police problems, health problems, marital problems, and school problems happen for an hour or so to coincide; where there's a dark side—bigotry, for instance—all the more surprising because it surfaces in "good people, by and large, people you want to cheer for" but where community itself is each week tested, renewed, and sustained inside Kelley's churning magical-realist dishwasher.

JOHN LEONARD

TOM SKERRITT,
KATHY BAKER,
JUSTIN SHENKAROW,
ADAM WYLIE, AND
HOLLY MARIE COMBS
OF *PICKET FENCES.*

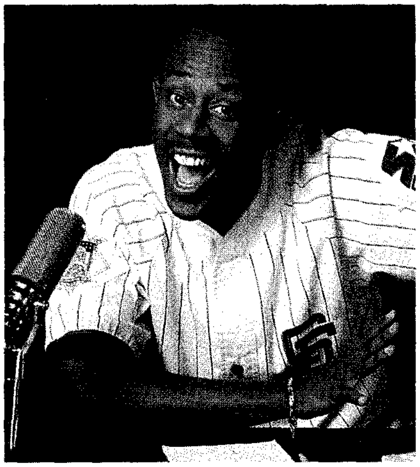
TV

Delta dallies with a country career, Bob is back, Givens plays a gumshoe, and LaBelle dances the night away

MONDAYS

Hearts Afire (8:30 TO 9 P.M.; CBS). Roommates—or lovers? Ask John Ritter!

Love and War (9:30 to 10 P.M.; CBS). He's grouchy—in fact, "Breslinesque." She's tall—in that Susan Dey sort of way.



'MARTIN' (FOX).

TUESDAYS

Class of '96 (8 TO 9 P.M.; Fox). Freshmen, college. Black, white, from New Jersey and elsewhere. One is naïve.

Hangin' With Mr. Cooper (8:30 to 9 P.M.; ABC). Basketball flop goes back to the 'hood. Teaches school, falls in love, has life experiences.

Key West (9 to 10 P.M.; Fox). And you thought Miami had vice.

Going to Extremes (10 to 11 P.M.; ABC). From the folks at *Northern Exposure.* Medical school, in Jamaica. Quirky, wacky, filmed there.

WEDNESDAYS

The Hat Squad (8 TO 9 P.M.; CBS). Crime-fighting orphans. They love one another, and Stephen J. Cannell, who created them.

Laurie Hill (9:30 to 10 P.M.; ABC). Can she have it all: family, career? She might have thought of that *before* she got married.

Mad About You (9:30 to 10 P.M.; NBC). Your basic newlyweds: urbane, honest, in touch with their feelings. Sure, they argue sometimes—but that's life.

THURSDAYS

Delta (8 TO 8:30 P.M.; ABC). As in Burke. Dumps husband—a clod. Heads for Nashville, to sing. Waits on tables, meets Earl Holliman. Still wants to sing.

Martin (8:30 to 9 P.M.; Fox). Radio host tells it like it is. Watch it for (1) his macho exterior or (2) the oversexed neighbor.

Rhythm & Blues (8:30 to 9 P.M.; NBC). White D.J. at black station.

The Heights (9 to 10 P.M.; Fox). Ensemble drama—musicians. One crisis per instrument.

Middle Ages (10 to 11 P.M.; CBS). In the late-twentieth century, three middle-aged guys think out loud.

FRIDAYS

The Golden Palace (8 to 8:30 P.M.; CBS). Betty White, Rue McClanahan, and Estelle Getty dump Bea Arthur. They run hotel, get even older.

Final Appeal: From the Files of 'Unsolved Mysteries' (8 to 8:30 P.M.; NBC). Convicts who may be innocent. Robert Stack helps you decide.

The Round Table (9 to 10 P.M.; NBC). Yuppies gather at Georgetown bar. They talk career, then leave. From someone at *Law & Order.*

Camp Wilder (9:30 to 10 P.M.; ABC). Parents dead; Sis plays Mom.

Bob (9:30 to 10 P.M.; CBS). Bob Newhart, back for another fourteen years.

Likely Suspects (9:30 to 10 P.M.; Fox). Cop speaks to camera—as if you were sidekick. You have no choice.

SATURDAYS

Covington Cross (8 TO 9 P.M.; ABC). It may be the fourteenth century, but widower Sir Thomas Gray has modern problems! Starring Nigel Terry; filmed in English castles.

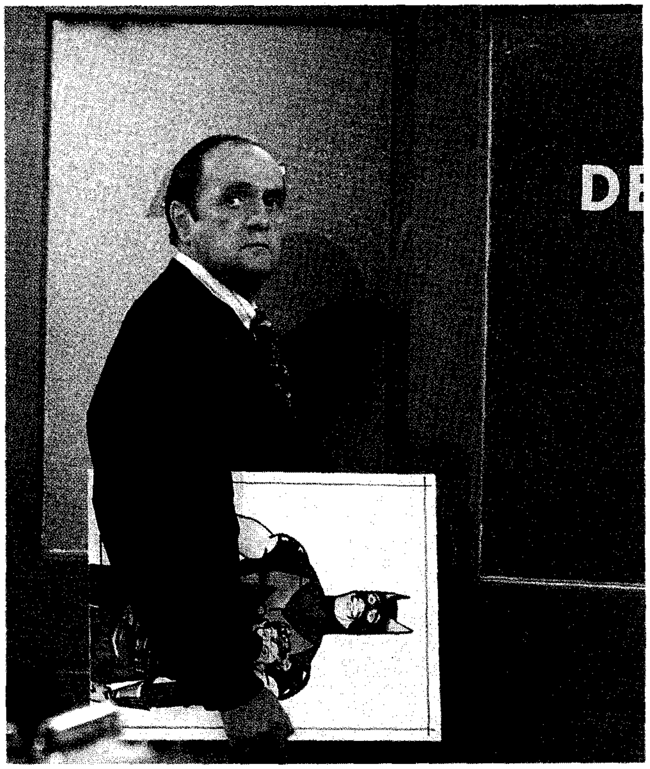
Frannie's Turn (8 to 8:30 P.M.; CBS). A seamstress by day, complainer by night. Heavy-metal son, etc.

'RHYTHM & BLUES' (NBC).

Here and Now (8 to 8:30 P.M.; NBC). Malcolm-Jamal Warner studies psychology. Shares an apartment with Dad's war buddy: "Uncle" Sydney.

Out All Night (8:30 to 9 P.M.; NBC). Patti LaBelle owns a dance club. And an apartment building. But she means well.

Crossroads (9 to 10 P.M.; ABC). Prosecutor (Robert Urich) could be a star. But



BOB NEWHART IS A CARTOONIST IN 'BOB' (CBS).

Photographs: top right, Joey Delvalle/NBC; center, Steve Shapiro/Fox; bottom, courtesy of Paramount Pictures.

his kid's a delinquent. So they cross U.S.—on low-Zen, low-maintenance motorcycle.

The Edge (9:30 to 10 P.M.; Fox). What do you get when you mix Julie Brown, animation, and wit? This.

Angel Street (10 to 11 P.M.; CBS). Robin Givens as a detective. She hates her partner, also a woman (and somewhat Polish).

SUNDAYS

Secret Service (7 TO 8 P.M.; NBC). Stories so true, they're unbelievable. With real Hollywood actors.

Great Scott! (7 to 7:30 P.M.; Fox). Kid, 14, has daydreams. Won't join pep club, hates school band.

The Ben Stiller Show (7:30 to 8 P.M.; Fox). Skits, mayhem. Stiller plays himself. His pals play themselves. Actual celebrities drop by. They, too, play themselves.

I Witness Video (8 to 9 P.M.; NBC). Natural disasters, emergencies, suffering.

Flying Blind (10 to 10:30 P.M.; Fox). Neil is smart—and adventurous. Alicia is beautiful—and unpredictable. Uh-oh.

'MIDDLE AGES' (CBS).

Woops! (10:30 to 11 P.M.; Fox). Nuclear mishap destroys society. Comedy.

MINI-SERIES

ABC: The Jacksons: An American Dream: Not Mahalia, Stonewall, or Andrew. Anjelica Huston poses for **Family Pictures;** autism and angst from Sue Miller. **Stephen King's 'The Tommyknockers':** Bad things happen to good people, especially good people in Maine.

'GOING TO EXTREMES' (ABC): CLUB MED SCHOOL.

CBS: The Fire Next Time: global warming with Marla Gibbs. From Hoboken to **Sinatra,** with Tina producing. Plus, **Return to Lonesome Dove,** with all the appropriate leather.

NBC: In **Danielle Steel's 'Jewels,'** Annette O'Toole must act for five hours. **Jackie Collins's Lady Boss** will star Jack Scalia and Kim Delaney; keep an open mind. **Deadly Matrimony** sticks to Chicago—and police corruption.

MADE-FOR-TV MOVIES

ABC: To Grandmother's House We Go: Holiday cheer about kidnapped twins. Oprah Winfrey produced **There Are No Children Here,** ghetto resilience from the best-seller. Susan Dey is a pregnant cokehead in **Sad Inheritance.**

CBS: Rick Schroder enacts **Call of the Wild;** Jack London couldn't be reached for comment. **Mrs. 'Arris Goes to Paris** stars Angela Lansbury (as a charwoman) and Diana Rigg (not as a charwoman). Mel Harris and Mariette Hartley experience a **Child of Rage;** Tough Love is required. **My Husband Is Going to Kill Me** pits Michele Lee against James Farentino. And **Women of Windsor**—you get the idea.

NBC: In **Fergie and Andrew: Behind the Palace Doors,** much fracas and to-do. **Shadow of a Stranger,** with Parker Stevenson, "sizzles." The **Miracle on I-880** occurs during a San Francisco earthquake. No less miraculous is **Miss America: Behind the Crown,** in which the reigning champion plays herself—abused and betrayed by the man she loved.

HBO: Robert Duvall is **Stalin;** Brian Dennehy waddles through **Teamster Boss: The Jackie Presser Story.** Also: Diane Keaton and Ed Harris are **Running Mates.** Keaton, starring in her first TV film, plays the fiancée of a politician.

PBS

Great Performances (the twentieth-anniversary season): **The Hard Nut** is Mark Morris's take on *The Nutcracker;* **Pavarotti and the Italian Tenor** is Luciano's coming to grips with himself—and the larger issue of Italian opera. *Nova* (Tuesdays): dolphins, serial killing, rafts, the men of the Ice Age. *Masterpiece Theatre* (Sundays): Joseph Conrad's **The Secret Agent,** with David Suchet and Janet Suzman; **Memento Mori,** by Muriel Spark, starring Maggie Smith and Cyril Cusack; John Schlesinger directs Alan Bennett's **Question of Attribution,** which features James Fox and Prunella Scales.

The Pacific Century (Saturdays, October 17 to December 19; 6 to 7 P.M.) finds America's place on the Pacific Rim. China, Japan, Vietnam.

Space Age, in six installments (Mondays; October 12 to November 16; 8 to 9 P.M.), is positively celestial. Eclipses, the Soviet space program, Mars. BOB ICKES

ROBERT DUVALL STARS IN HBO'S 'STALIN.'

Photographs: top, Brent Peterson/ABC; center, courtesy of Paramount Pictures; bottom, Egon Endrenxi/HBO.

AT THE SOHO GUGGENHEIM, CHAGALL SETS UP SHOP NEXT TO SOME RETRO RAUSCHENBERG. WIFREDO LAM GETS DOUBLE EXPOSURE, THE MET REELS IN A RIBERA SHOW, AND BASQUIAT BASKS IN THE GLOW OF THE WHITNEY. WEBER'S WEB IS UNRAVELED IN BROOKLYN, WHERE BAZILLE IS ALSO REBORN.

Art

MOMA splashes a once-in-a-lifetime Matisse extravaganza across its walls

HOW TO PUT TOGETHER *the* great Matisse exhibition of the times? Probably the *last* great Matisse exhibition? You start small, says John Elderfield, director of the Department of Drawings at the Museum of Modern Art. And then you build.

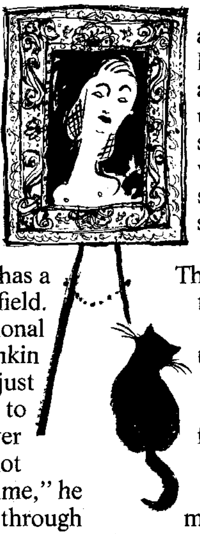
After MOMA's immense Picasso retrospective in 1980, Elderfield began talking to staff and trustees about the other great modern master, Matisse. Like Ingres and Delacroix 100 years earlier, Picasso and Matisse divide twentieth-century painting between them: on the one hand, Picasso's brilliant line and juggernautal force of will; on the other, Matisse's brilliant color and a seemingly effortless, sublime joy.

Of the two artists, Matisse is harder to "get." His sensuality, though systematic, is private and hard to put into words; he appears to invent himself anew in each canvas. Even more than Picasso's, Matisse's career needs to be approached in its wholeness.

But how? The first hurdle was a big one: "A show like this has to be done by a museum that has a significant Matisse collection itself," says Elderfield. There are only four: MOMA, the Musée National d'Art Moderne, the Hermitage, and the Pushkin Museum of Fine Arts. He considered a show just from those collections. "But if it's possible at all to do a full retrospective now," he says, "it's never going to be possible again, probably, so why not go for broke?" Never possible? "Not in my lifetime," he says. Elderfield's staff began a one-year search through every published Matisse document, looking for paintings and compiling an unofficial catalogue raisonné of some 1,200 pictures. He could then go to lenders big and small to convince them that a comprehensive show would be to their benefit.

Elderfield, born and schooled in England, has been an ardent admirer of Matisse since he saw a "revelatory" 1968 retrospective at the Hayward Gallery in London. He crossed the English Channel in 1970, when the Grand Palais in Paris brought together even the masterpieces in Soviet collections—including *Music* and *Dance II*, two of the great elemental pictures of 1910.

But the French got along better with the Soviets than we did. We have never shown *Music* (arguably the most beautiful painting of the twentieth century) or *Dance II*—not in the last big American Matisse retrospective in L.A., in 1966, not in the smaller shows since *perestroika.* Heartbreakingly, *Music* is now considered too fragile to travel. But *Dance II* is coming, to hang alongside MOMA's *Dance I* for the first time. The Statens Museum for Kunst, in Copenhagen, is sending six paintings—*Le Luxe II,* for instance—that have never traveled anywhere.



With more than 275 paintings—of which about 45 are dated before 1905, the crucial year Matisse introduced Fauvism—the show is balanced more or less evenly across the full career, unlike the other retrospectives, which emphasized his early work. "It's interesting how one's view of an artist is shaped by the textbooks," says Elderfield. "The balance should perhaps be shifted a little."

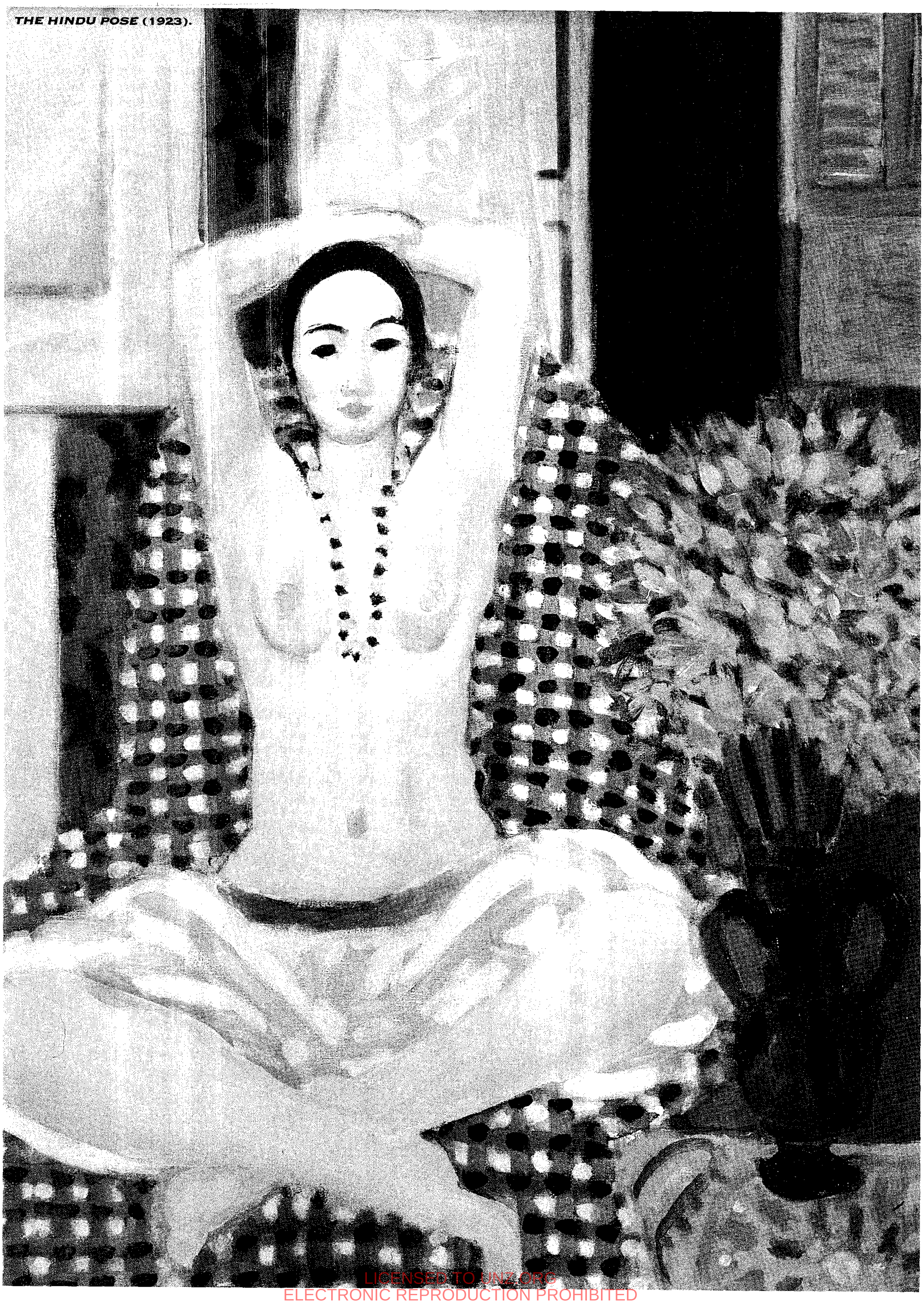
Matisse gets the same space that Picasso had. The permanent collections on the second and third floors are being moved out. The second floor will now cover Matisse's career to 1917; the third will begin with the Nice pictures (such as *The Hindu Pose,* shown here) and will end with the large paper cutouts of the forties and fifties.

One reason this show won't happen again is soaring costs: insurance and indemnification, climate-controlled crates. Then, too, corporations have been cutting back on contributions to the arts. Even "Matisse" is not fully funded. Philip Morris is picking up part of the bill. As for the remainder, MOMA has estimated the number of visitors and divided. The $12.50 ticket—$5 above ordinary entrance fees—represents the break-even figure (tickets can be bought through Ticketmaster, 307-4545, or at MOMA). "In principle, ticketing is undesirable," says Elderfield. "But if it's a question of doing it or not doing it, then you have to."

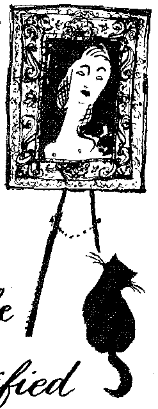
This is one time, clearly, when you should do it.

KAY LARSON

THE HINDU POSE (1923).

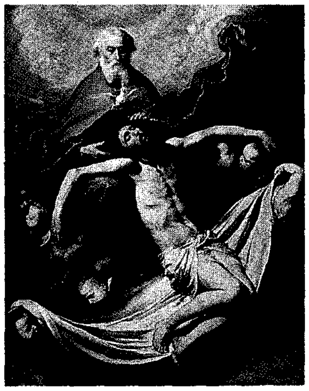


Museums



Magritte, maps, and Mother Goose take Manhattan, and the Unified Team goes after the gold medals

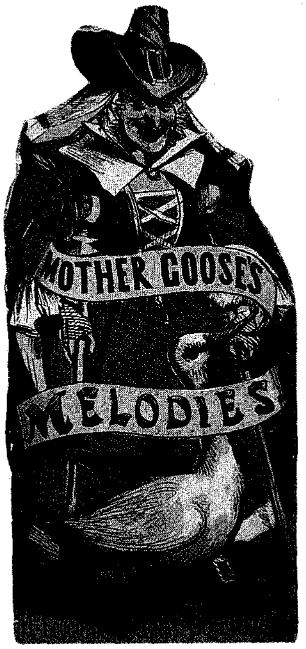
AMID RECESSIONARY warnings that things may never be quite so good again, New York museums are hinting that the fall season could be positively stellar. September explodes like a supernova. Besides the Modern's "Matisse," the Guggenheim begins its re-entry into the Manhattan lineup with **"The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."** The squeaky-white Frank Lloyd Wright rotunda at last gets to flaunt itself as pure museum. Of more than 800 paintings, sculptures, posters, photographs, costumes, textiles, and porcelain pieces, more than half come from the outer ring of the former Soviet Union—Azerbaijan, Latvia, Uzbekistan—meaning that most were beyond our reach until just recently. The Soviet Ministry of Culture, the State Russian Museum, the Tretyakov in Moscow, and the Schirn Kunsthalle in Frankfurt are collaborators. (1071 Fifth Avenue, at 89th Street; September 25 through December 15.)



RIBERA'S 'TRINITY.'

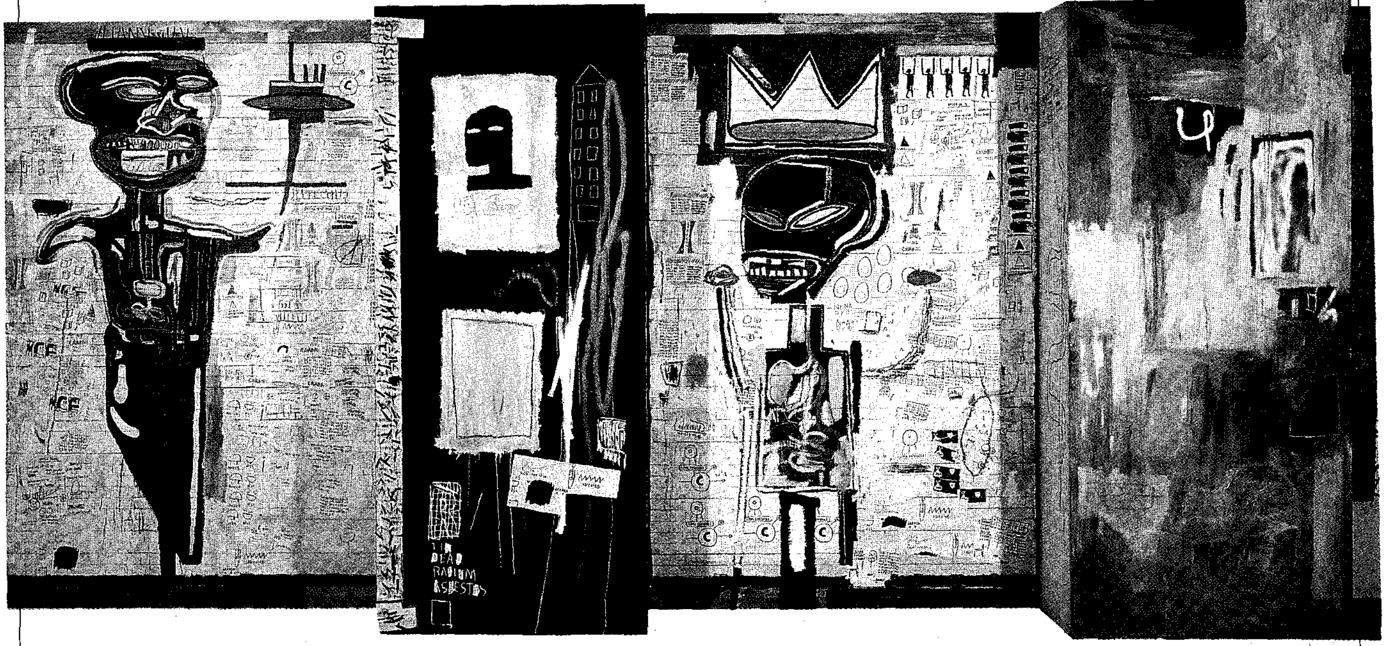
DOWNTOWN, THE GUGGENHEIM in SoHo says it's bringing in—"for the first and perhaps only time"—seven newly restored wall-size murals on canvas, created by Marc Chagall for the Kamerny Jewish Theater in Moscow in 1920, reportedly regarded by him as his masterpieces. **"Marc Chagall and the Jewish Theater"** will gently jostle **"Robert Rauschenberg: The Early 1950s,"** curated by fifties insider Walter Hopps and showing two thirds of the 150 surviving works Rauschenberg made before he was anointed the Texan *terrible* in 1957. (575 Broadway, at Prince Street. Chagall: September 23 through January 17, 1993. Rauschenberg: mid-October through January 1993.)

IT'S A MEASURE OF THE season that normally first-rank exhibitions must now wait in line. Imminently, the Metropolitan opens **"Magritte,"** on the Belgian master of philosophical puns and Surrealist conundrums, in a retrospective of 152 objects spanning half a century to his death in 1967. (Fifth Avenue at 82nd Street; September 12 through November 22.) . . . **"Jusepe de Ribera: 1591–1652,"** another ambitious product of the Met's charmed relationship with the Prado (and in this case, with the Museo e Gallerie Nazionali di Capodimonte, Naples), offers up a Neapolitan Baroque gloss on Spain's Golden Age. (September 18 through November 29.)



A SPRUCE 'GOOSE.'

GENIUS OR ROBOT? Opinion is vehemently divided over the graphic expressionism of **Jean-Michel Basquiat,** the Brooklyn-born street-bred painter who died in 1988, not yet 30 years old. Is it a clandestine class war? We'll see at the Whitney.



'GRILLO,' BY THE LATE JEAN-MICHEL BASQUIAT, AT THE WHITNEY MUSEUM.

Photographs: top right, New-York Historical Society; center, Metropolitan Museum of Art; bottom, Whitney Museum of American A

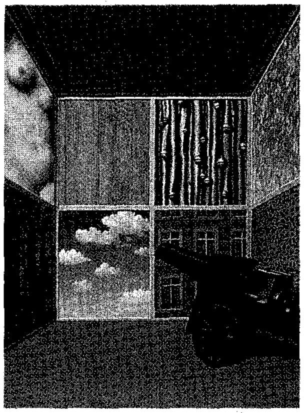
(945 Madison Avenue, at 75th Street; October 23 through February 14, 1993.) . . . At the other pole is the ephemeral serenity of **Agnes Martin,** desert hermit and painter of minimalist vapors. (November 6 through January 31, 1993.)

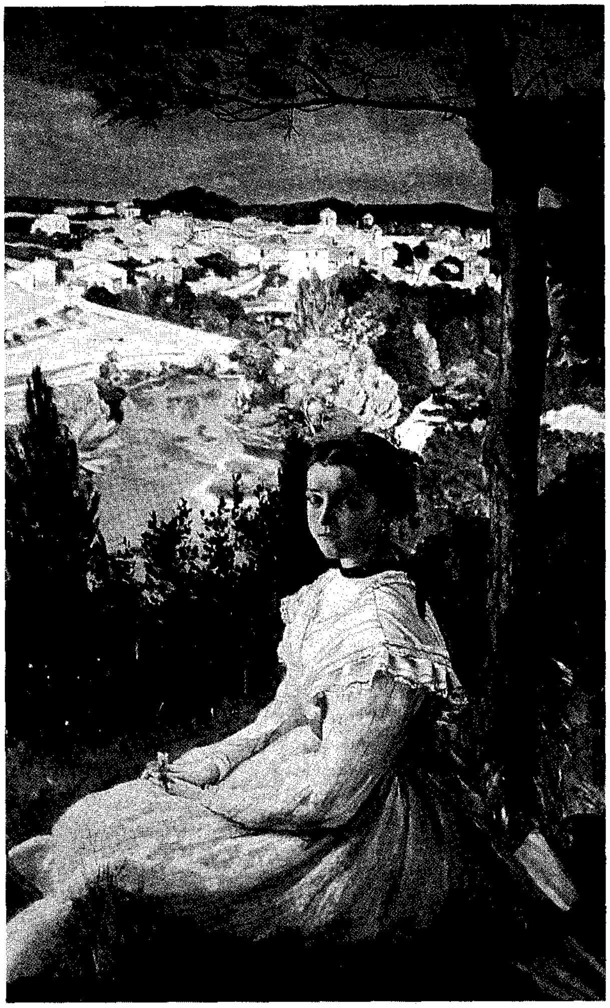
* * *

Robert Gober, known for his handmade sinks, drains, Kitty Litter, and wax limbs, plans another of his insidious conceptual-utilitarian installations at the Dia Center for the Arts. (548 West 22nd Street; September 24 through June 1993.)

* * *

An unusual trio from the New-York Historical Society: **"Markers of Change: Documents of American History"** digs up crucial papers of our collective past from the Society's extraordinary library. (170 Central Park West, near 77th Street; September 29 through October 11.) Upstairs is **"The NAMES Project AIDS Memorial Quilt"** of 24 panels coincident with the display of the 20,000-panel AIDS quilt on the Washington Mall. (October 6 through January 3, 1993.) **"Mother Goose in New York: 19th-Century Children's Books and Engraved Woodblocks From the McLoughlin Bros. Archive"** is a treasury from a historic publishing company founded in the 1830s. (October 27 through December 27.)


MAGRITTE AT THE MET.


FRÉDÉRIC BAZILLE'S 'LA VUE DE VILLAGE.'

* * *

In **"New Worlds, Ancient Texts: The Cultural Impact of an Encounter,"** the New York Public Library traces the painful and dramatic expansion of European intellectual horizons forced on the late-medieval mind by the voyages of Columbus and his contemporaries—in some 200 documents circa 1492 to 1660 from the library's vaults. (Fifth Avenue and 42nd Street; September 19 through January 9, 1993.) As for what the original inhabitants might have thought, you have to read the faces in **"400 Years of Native American Portraits,"** from the library's collections. (October 31 through January 30, 1993.)

* * *

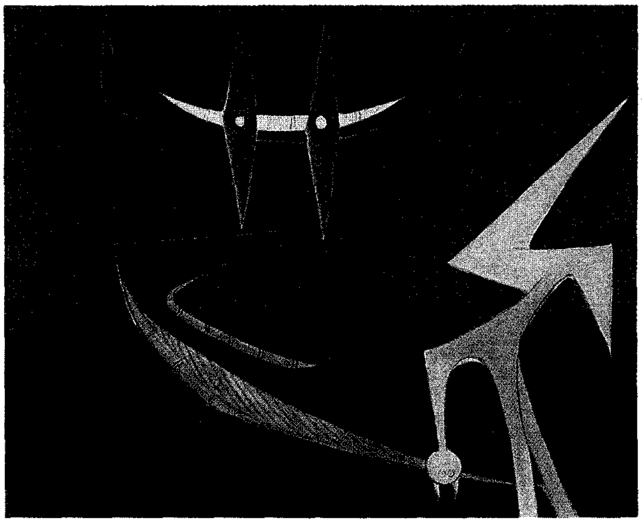
The first maps, it seems, described real estate. Two from Mesopotamia—a casting of a clay-tablet map from 2500 B.C. and "The Plan of Fields From Nippur," from 1500 B.C.—introduce **"The Power of Maps,"** at the Cooper-Hewitt. The latest rainbow-hued computer charts of the Antarctic ozone hole suggest that maps are complex information systems bearing concealed viewpoints. In between are such marvels as Marshall Islanders' charts—sticks lashed with strings that define winds and currents, and shells that represent islands—and an archaeologist's topographic map of the Sphinx. Also here: the historic map of British/French America used by John Jay in Treaty of Paris negotiations over the birth of the nation. (2 East 91st Street; October 6 through March 7, 1993.) . . . With the Soviet Union now a wisp of the past, an odd nostalgia attends **"Revolution, Life, and Labor: Soviet Porcelains, 1918–1985,"** 250 plates, bowls, and figurines glorifying the struggling proletariat. Did the Soviet empire end because it forced its people to swallow slogans while they ate their cereal? (November 24 through April 4, 1993.)

* * *

More from the antique annals of Communism. **"Camera as Weapon: Worker Photography Between the Wars"** treats perhaps the least-known aspect of the Weimar Republic: the Communist Party magazine *AIZ* (*Workers Illustrated News*), whose mission was to rescue the proletariat from oblivion. (Grey Art Gallery at New York University, 33 Washington Place; September 15 through October 31.) **"Gotscho: Skins"** presents the French installation artist and bodybuilder. (November 17 through January 9, 1993.)

* * *

The young subject of **"Frédéric Bazille: Prophet of Impressionism"** died at 28, in the Franco-Prussian war. A show at the Brooklyn Museum offers his proto-Impressionist land-


'PASOS MIMETICOS,' BY WIFREDO LAM.

Photographs: top, Brooklyn Museum; center, Metropolitan Museum of Art; bottom, Studio Museum in Harlem.

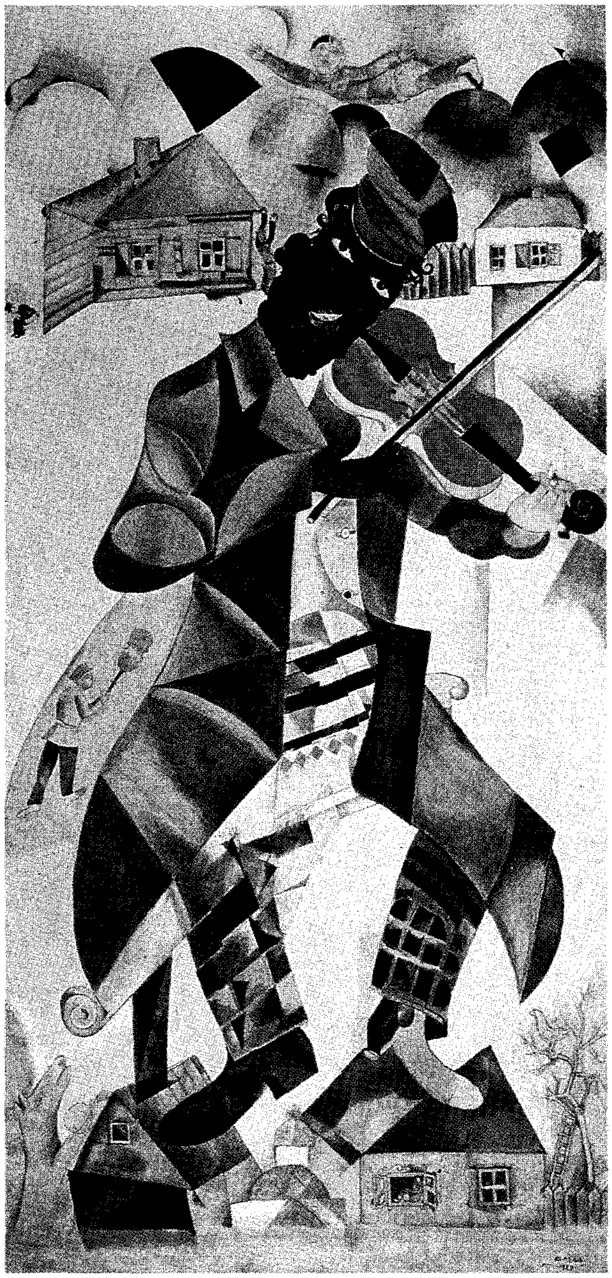
scapes and portraits prior to 1870. (200 Eastern Parkway; November 13 through February 24, 1993.) . . . **“Max Weber: The Cubist Decade, 1910–1920”** looks at the modernist experiments of one of the first Americans on the scene in Paris. (November 13 through January 10, 1993.)

* * *

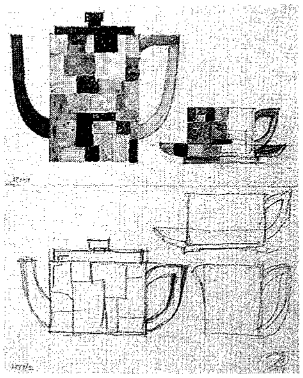
FROM THE PEOPLES WHO live in seventeen countries between the American Southwest and Chile comes art that mingles traces of the cultures of Europe, Africa, Asia, and indigenous America, in **“Visiones del Pueblo: The Folk Art of Latin America”** at the Museum of American Folk Art. (Columbus Avenue at 66th Street; September 17 through January 3, 1993.)

* * *

TOXIC EARTH, URBAN waste, biological diversity—artists address some obsessions of environmental activism in **“Fragile Ecologies: Artists’ Interpretations and Solutions”** at the Queens Museum of Art. On the roster: Mel Chin, Helen and Newton Harrison, Nancy Holt, Alan Sonfist, and “the garbage lady,” Mierle Ukeles. (Flushing Meadows Corona Park; September 15 through November 29.)



MARC CHAGALL’S ‘MUSIC,’ AT THE GUGGENHEIM.



HOFFMANN AT IBM.

* * *

THE MULTICULTURALISM of medieval Spain, in which Jews, Muslims, and Christians shared and fought over the same turf, finds its reflection in 100-plus objects in **“Convivencia: Jews, Muslims and Christians in Medieval Spain”** at the Jewish Museum at the New-York Historical Society. (170 Central Park West, at 77th Street; September 20 through December 20.)

* * *

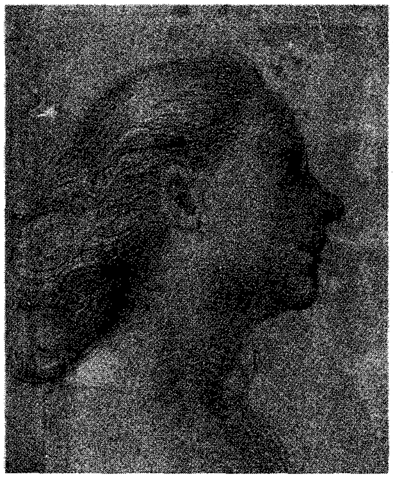
THE PIERPONT Morgan Library introduces **“Fra Bartolommeo: Master Draughtsman of the High Renaissance”**—more than 100 drawings, many newly mounted from the Gabburri albums in Rotterdam, most of them never exhibited, all of them by one of those not-so-bad Italians from the Michelangelo-Leonardo big leagues. (29 East 36th Street; September 11 through November 29.)

* * *

“Wifredo Lam: A Retrospective of Works on Paper” confronts the Afro-Cuban modernist who met the Surrealists and Picasso in Paris, fought in the Spanish Civil War, and was adopted by the multiculturalists after his death in 1982. (The Americas Society, 680 Park Avenue, near 68th Street; September 18 through December 20.) . . . In **“Wifredo Lam and His Contemporaries,”** 100 or so of Lam’s paintings are put up alongside those of his rivals. (Studio Museum of Harlem, 144 West 125th Street; December 6 through April 11, 1993.)

* * *

COLUMBUS WAS NAMED admiral of the Ocean Sea and viceroy of all the lands he discovered in “The Capitulations of Santa Fe,” a Spanish contract with a now-ironic title. This and nine newly discovered letters from Columbus to his patrons, plus travel books and business contracts, fill **“Christopher Columbus and the Spanish Exploration of the Indies.”** (The IBM Gallery, 590 Madison Avenue, at 56th Street; September 17 through November 7.) The Austrian designer and co-founder of the Vienna Secession and Wiener Werkstätte is honored in **“Josef Hoffmann: Designs.”** (November 24 through January 23, 1993.)



AN ANGEL AT THE MORGAN.

* * *

AFTER STUDYING MODERNIST painting on her own in Brittany and Paris in the 1880s, **Helene Schjerfbeck** took her descriptive skills back to her native Finland. The National Academy of Design rediscovers her. (1083 Fifth Avenue, near 89th Street; September 25 through January 10, 1993.)

Kay Larson

Photographs: top, IBM Gallery of Science and Art; bottom left, Guggenheim Museum; bottom right, the Pierpont Morgan Library.

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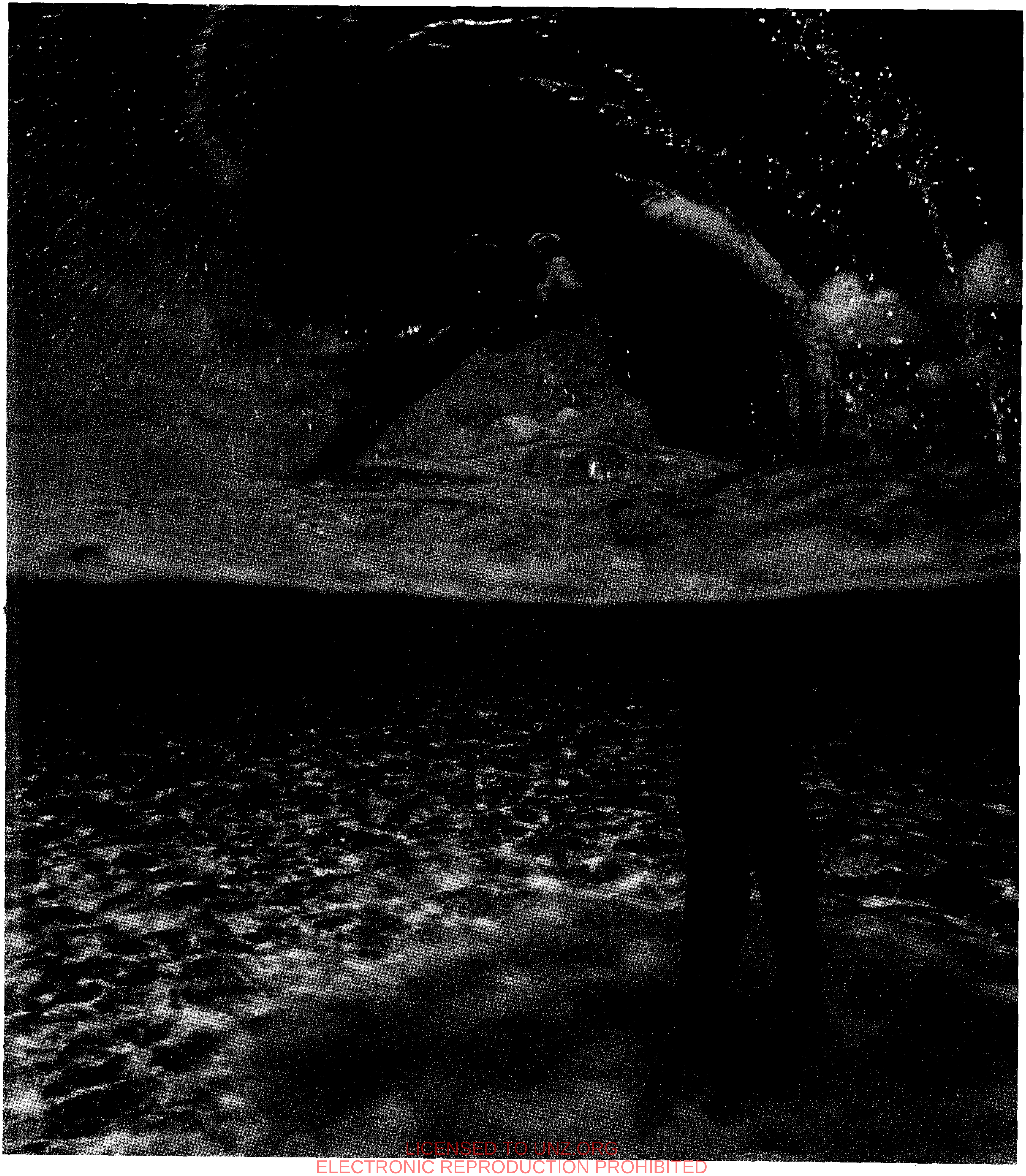
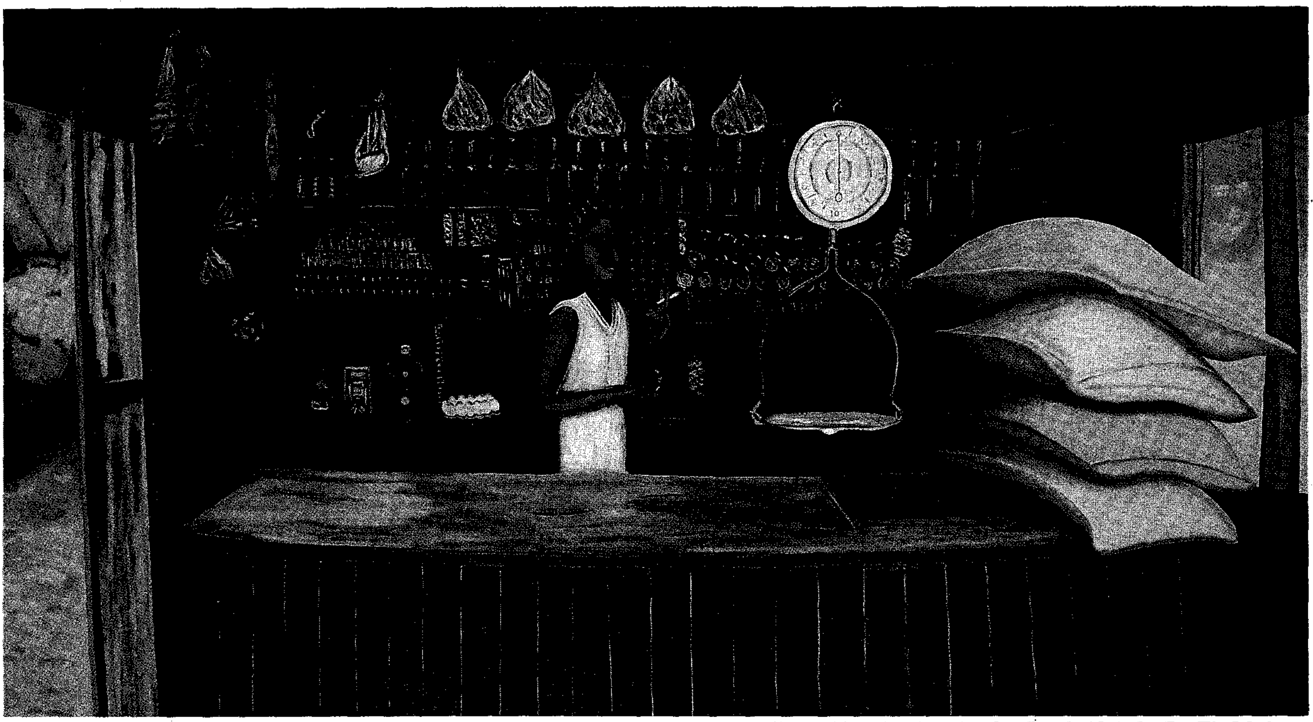
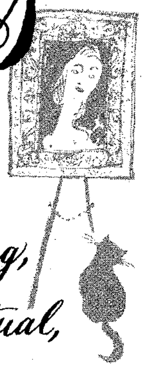



A DETAIL FROM RAFAEL FERRER'S 'VICE VERSA.'

Galleries

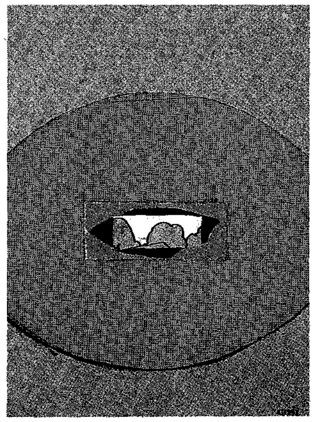


Bartlett has to get up pretty early in the morning, Rafael Ferrer looks at ritual, and witches stir up a caldron

PAINTING

THE GERMAN POST-Expressionist **Max Beckmann** used scenes from everyday life in his paintings, lithographs, and woodcuts; he also used himself. Peter Selz, who organized the last major Beckmann exhibit, in 1964, has assembled a group of Beckmann's self-portraits for the Gagosian Gallery, including works on loan from museums. The exhibit will be accompanied by Selz's *Max Beckmann: The Self-Portraits,* published by Gagosian Gallery/Rizzoli. (980 Madison Avenue, near 76th Street; September 15 through October 31.)

Each of the 24 seven-by-seven-foot paintings in **Jennifer Bartlett**'s "Air: 24 Hours Series" represents one hour of the day. The familiar clutter of shoes in *Seven P.M.* suggests that someone—most likely Bartlett—is getting ready to go out. (Paula Cooper Gallery, 155 Wooster Street, near Houston Street; October 3 through October 31.)

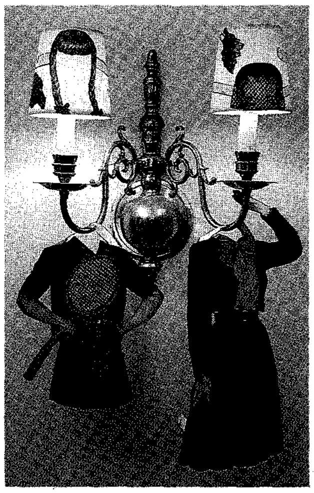

BY GLENN GOLDBERG.

Since the late forties, **Milton Resnick** has been well known in New York as an Abstract Expressionist, but in recent years, he's been working on paintings that incorporate narratives and figures. Robert Miller will show these works—based on mythological and biblical subjects—for the first time. (41 East 57th Street; September 15 through October 17.)

Titled "I Thought I Had Time . . . ," **Robert Farber**'s paintings from his "Western Blot" series juxtapose silk-screened quotations from the Middle Ages and the present to underscore similarities between the Black Death of 1348 and AIDS. (Artists Space, 223 West Broadway, near White Street; October 17 through November 21.)

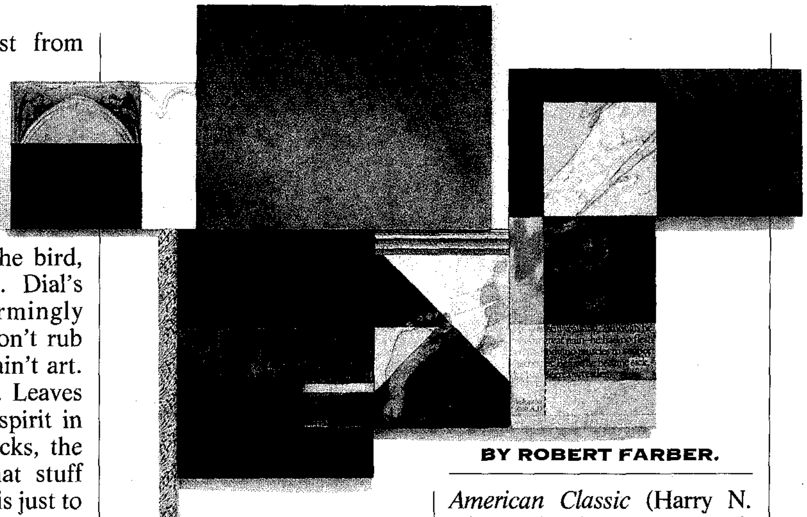
The Northwest Visionary painter **Morris Graves** found his spiritual and creative center in Zen and other non-Western beliefs, and his mystical images of birds, flowers, and other living things are metaphors for the "inner eye," a universal symbol arrived at through meditation. Schmidt Bingham will show 60 years of paintings and drawings by the 82-year-old Seattle-based artist. (41 West 57th Street; September 9 through October 24.)

Rural everyday life on the northern coast of the Dominican Republic is the subject of **Rafael Ferrer**'s recent large-scale paintings. In his taut, formal compositions with lyrical, almost abstract passages, Ferrer creates a tension that transforms the most commonplace activities—a woman ironing, men sitting in a general store, or a barbecue—into mysterious rituals. (Nancy Hoffman Gallery, 429 West Broadway, near Prince Street; October 31 through December 2.)


A LINDSAY WALT.

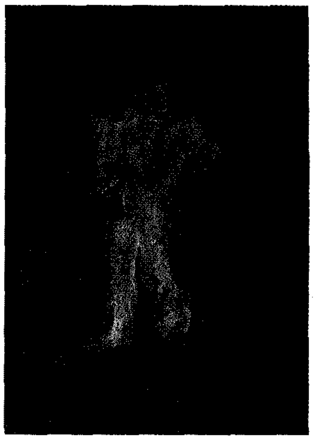
A New York–based artist who has spent time in Naples and Rome, **David Bowes**

Photographs: top, Nancy Hoffman Gallery; center right, Barbara Toll Fine Art; bottom, David Beitzel Gallery.



BY ROBERT FARBER.

draws on decorative-painting traditions—Venetian, French, and "Grand Tour" images of Rome—to create his dreamlike landscapes. Bowes, who describes his works as "humanity engulfed in a flower storm," will have his first show with Sperone Westwater this month. (142 Greene Street, near Houston Street; September 26 through October 31.)



A RESNICK (DETAIL).

Byron Kim's first solo exhibit at Max Protetch comprises two bodies of work: his monochromatic encaustic paintings that protrude from the canvas like bellies, and paintings on grids that duplicate skin tones, executed in standard liquid makeup. (560 Broadway, at Prince Street; September 19 through October 17.)

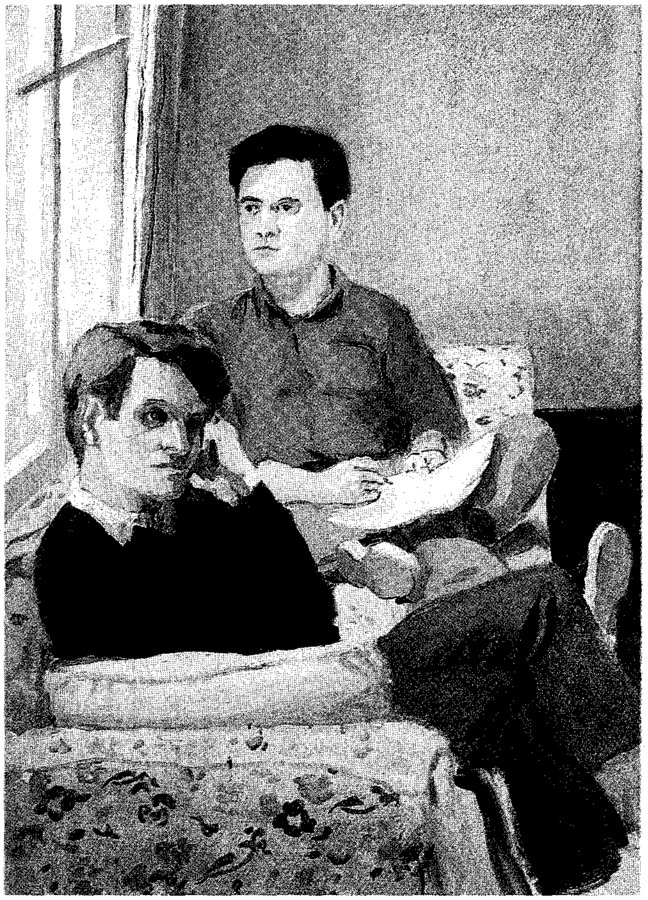
Matthew Marks Gallery will show **Ellsworth Kelly**'s elegant plant drawings from the sixties through 1991. According to Diane Upright, author of *Ellsworth Kelly: Works on Paper,* Kelly "found that plants served his developing focus on simple forms far more readily than human subjects." (1018 Madison Avenue, near 78th Street; October 14 through November 28.)

Painted on spackled and sanded plywood, **Katherine Bowling**'s gentle landscapes look a bit like out-of-focus photographs (Bowling works from photographs of the countryside around her rented house in upstate New York). They may also remind you of Corot. (Blum Helman, 20 West 57th Street; September 30 through November 7.)

A self-taught artist from Bessemer, Alabama, **Thornton Dial Sr.** puts his own personal history into his watercolors. He also recycles favorite symbols: the tiger, the bird, and the movie star. Dial's philosophy is disarmingly simple: "If my art don't rub off on somebody, it ain't art. My art got my spirit. Leaves fall off a tree got a spirit in them. Cows, dirt, rocks, the whole world. All that stuff carry on life. Old life is just to make new life. That's what recycle is all about—when God died he rose again." (Luise Ross Gallery, 50 West 57th Street; October 22 through December 2.)

Simultaneously visceral and dry, familiar and puzzling, **Glenn Goldberg**'s small works in casein and collage on both cardboard and construction paper depict recognizable shapes—such as an eye—distilled to their simplest iconography in Matisse-like colors. (David Beitzel Gallery, 102 Prince Street, near Greene Street; September 10 through October 10.)

Fans of the painter **Fairfield Porter** (1907–1975) will be happy to know that Hirschl & Adler has organized a show of about 30 of his works, beginning with an early self-portrait and ending with a 1975 landscape. This American realist, who executed his domestic scenes and landscapes in Southhampton and Great Spruce Head, Maine, will also be celebrated in John T. Spike's *Fairfield Porter: An American Classic* (Harry N. Abrams). (21 East 70th Street; September 25 through October 31.)



ASHBERY AND SCHUYLER, BY FAIRFIELD PORTER.

SCULPTURE AND INSTALLATIONS

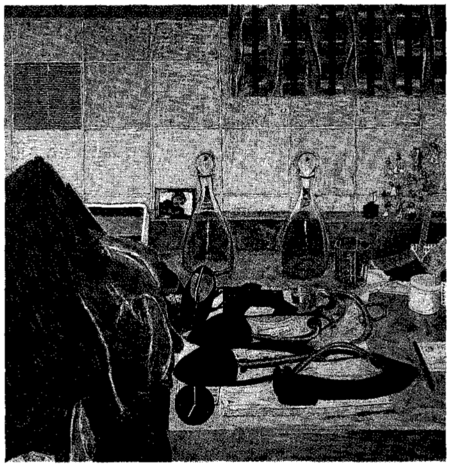
USING INTUITION AND the simplest of materials—paper, cloth, wire, and wood—**Richard Tuttle** makes constructions that explore the metaphysical properties of art. Recently, he's incorporated preexisting objects (a plastic bucket, electric-light fixtures, a tree branch), but the results are as uningratiating and subtle as ever. (Mary Boone Gallery, 417 West Broadway, near Spring Street; September 12 through October 31.)

Claes Oldenburg opens the new season at Pace's 57th Street gallery with sculptures based on objects that allude to air, including a leaf boat, a saxophone, perfume bottles, and a harp. (32 East 57th Street; September 18 through October 17.)

In the gallery's SoHo space, **Robert Irwin** will challenge traditional notions of the relationship between art and viewer with his latest installation, in which three double-sided scrim walls are positioned from the front to the back of the gallery and lit from above with colored fluorescent lights. The reflection of the colored light against the white scrim makes it possible for viewers to experience light as both volume and a flat plane, depending on their position. (142 Greene Street; September 22 through October 17.)

At Barbara Toll Fine Arts,

Photographs: top, Artists Space; center left, Robert Miller Gallery; bottom, Zindman/Fremont, Hirschl & Adler.



JENNIFER BARTLETT'S 'SEVEN P.M.'

Lindsay Walt will be represented by recent watercolors, wax-relief "drawings" of ballerinas on Japanese rice paper, and a rotating head with a spider on top. She's also created an installation on the upcoming election, featuring, among other things, feminized portraits of Bush and Clinton and paper-doll dresses with text on the backs (the opening passage from *Pride and Prejudice,* for instance) hanging from the ceiling on tape measures. Says Walt, "Perot was going to be in it—too bad he dropped out." (146 Greene Street; September 12 through October 10.)

The feminine form becomes architecture in **Beverly Semmes**'s installation of exaggerated dresses at the Sculpture Center. In the main gallery, a monumental red velvet dress hanging on the back wall flows down and across the floor like a carpet of volcanic lava, in sharp contrast to her girlish pale-pink organza "shadow" dresses lining the adjacent wall. The opposite sex is represented by a pile of snakes in a corner, constructed from men's suit fabric. (167 East 69th Street; September 8 through October 6.)

For the past fifteen years, British sculptor **David Nash** has been planting trees to create the site-specific sculptures in "The Planted Works." *Ash Dome, Divided Oaks, Serpentine Sycamores, Celtic Hedge,* and other sculptures are documented by drawings, photographs, and objects that depict the condition of each work and envision each in its mature sculptural form, which may be achieved as many as 50 years from now. (Louver Gallery, 130 Prince Street; September 12 through October 10.)

GROUP EFFORTS

In the spirit of Alfred Stieglitz's Intimate Gallery (founded in 1925 and referred to by his artists as "The Room" because of its diminutive size), Joan T. Washburn, a new gallery, will inaugurate its space with **"The Room."** It's an exhibition of works from the twenties by artists who showed at the Intimate Gallery, including Peggy Bacon, Marsden Hartley, Georgia O'Keeffe, John Marin, Paul Strand, Stieglitz, and others. (20 West 57th Street; October 27 through December 21.)

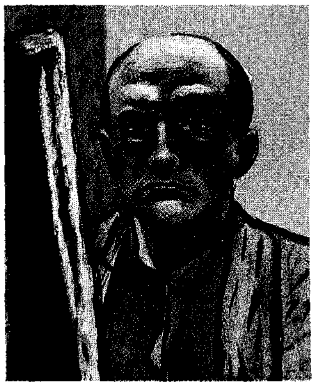
The Equitable Gallery opens in the space formerly occupied by the Whitney's branch with **"Telling Tales: Nineteenth-Century Narrative Painting From the Collection of the Pennsylvania Academy of the Fine Arts."** Organized by the Academy, the exhibit focuses on works—by Mary Cassatt, Edward Hicks, Charles Willson Peale, Thomas Sully, Benjamin West, and others—that were designed to shape the character and refine the intellect of the viewer. (787 Seventh Avenue, at 51st Street; September 18 through December 6.)

"Shapeshifters"—marking the 300th anniversary of the witch trials in Salem, Massachusetts—was the term used by inquisitors to describe the ability that witches had to turn themselves into other creatures or ride through the air at night. The work of these twenty women artists (Kathe Burkhart, Mary Beth Edelson, Karen Finley, Sue Williams, and Annette Messager, among them) has more to do with women's rights and censorship than with sorcery. (Amy Lipton Gallery, 67 Prince Street, at Crosby Street; September 19 through October 17.)

As usual, the Thread Waxing Space has something avant-garde up its sleeve; this time, it's **"The Interactive Show,"** with viewer-activated audio and video installations by Bill and Mary Buchen, Paul DeMarinis, Denise Mortillaro, Alan Rath, Brent Scott and Kelly McFadden, Matthew Schlanger, Ed Tomney, and Yoshi Wada. (476 Broadway, near Broome Street; September 10 through October 10.)

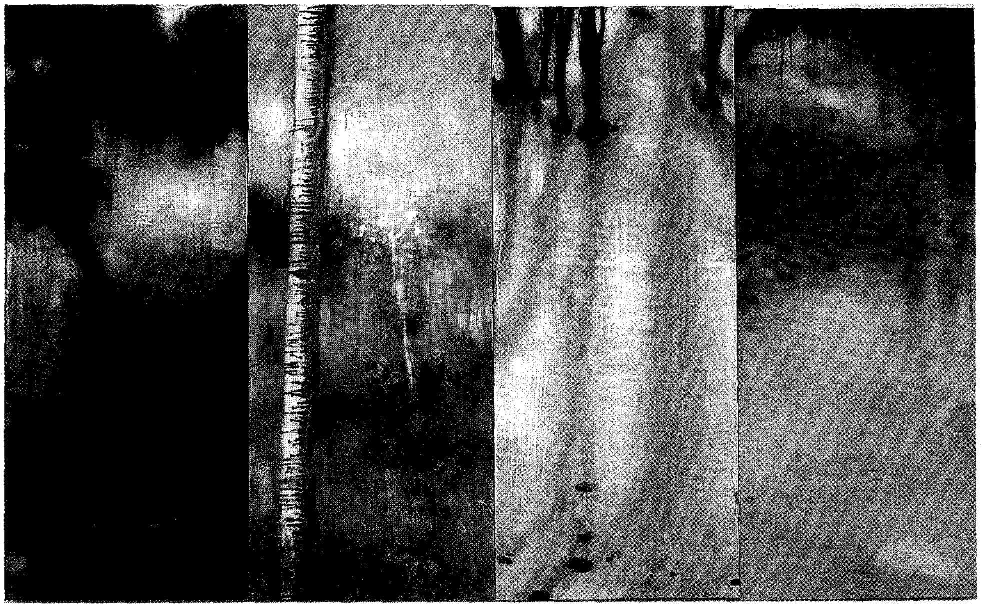
Marlborough Gallery will celebrate its expansion and renovation in late September with **"Modern Sculpture,"** a Who's Who of twentieth-century masters. Among the eighteen artists included are Brancusi, Calder, Giacometti, Hepworth, Léger, Moore, Picasso, and Rodin. (40 West 57th Street; September 30 through November 28.)

Barbara Gladstone Gallery and **SteinGladstone** will show recent works by twelve young British artists, two of whom—Rachel Whiteread and Gary Hume—have already had one-person shows in New York. (99 Greene Street and 99 Wooster Street; September 19 through October 31.)



MAX BECKMANN.

EDITH NEWHALL



KATHERINE BOWLING'S 'TIME' (1992), AT BLUM HELMAN.

Photographs: top, Paula Cooper Gallery; center, Gagosian Gallery; bottom, Blum Helman.

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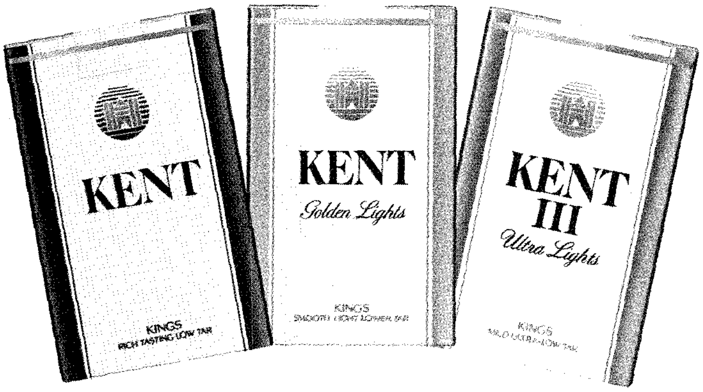

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Music

Looking for Columbus in Philip Glass's 'The Voyage' at the Met

PHILIP GLASS WILL DOUBTLESS BE WEARING a smile of sweet satisfaction as he watches the world premiere of *The Voyage* at the Metropolitan Opera on October 12. The last time the 55-year-old composer heard one of his creations at that bastion of tradition was as a paying guest in 1976: He rented the premises to showcase *Einstein on the Beach,* his four-and-a-half-hour minimalist collaboration with playwright-director-designer Robert Wilson. Now the Met is paying him: *The Voyage* was commissioned by the company to celebrate the 500th anniversary of Christopher Columbus's arrival in the New World.

Of course, such a phenomenon could never have happened without *Einstein on the Beach,* which changed Glass's fortunes in 1976. Music critics proclaimed the avant-garde extravaganza one of the pivotal artworks of our time, commissions for more operas began rolling in, and Glass became world-famous. Finally, even the Met could not resist, and in 1988, the company announced that it had asked the composer to create something grand for the Columbus quincentenary.

This time, the Met is not only footing the bill but also throwing all its considerable resources into the project. The cast includes Tatiana Troyanos as Isabella and Timothy Noble as Columbus, Bruce Ferden is the conductor, David Pountney directs, Robert Israel has designed the sets, and the costumes are by Dunya Ramicova. If the production is half as lavish as last season's world premiere of John Corigliano's *Ghosts of Versailles* and wins a comparable popular success, *The Voyage* will be handsomely launched. There's no advance word on the score, but it seems safe to assume that the music will have Glass's familiar fingerprints: repetitive melodic patterns, pulsatingly hypnotic rhythms, and overall listener-friendly accessibility.

Once again, Glass has written an opera that focuses on a significant historical figure. Einstein was the first; then came Gandhi in *Satyagraha,* Eadweard Muybridge in *The Photographer,* Egypt's monotheistic Pharaoh in *Akhnaten,* and Abraham Lincoln in *the CIVIL warS.* None of these operas is strictly biographical; nor is *The Voyage,* in which Columbus is evidently meant to be a symbolic presence. The text is by David Henry Hwang, author of the play *M. Butterfly* and librettist of Glass's *1000 Airplanes on the Roof,* and a note in the program tells us that the opera is "more about the spirit of exploration and discovery than about Columbus himself, as it spans time, distance, and the galaxy. . . ."

"The intellectual idea of exploration always precedes the physical reality," says Hwang. "I wanted to examine that concept as well as what happens when worlds and cultures meet, collide, and interact—and the degree to which an individual can keep pace when he finds himself swept along by large historical movements. Columbus, of course, exemplifies this process, but he figures in only one part of the opera. The other two sections are fictional, with their own individual plots—one prehistoric and the other futuristic—but I hope the audience will sense the thematic line that connects the three stories."

The Voyage is only the first in a fall shower of Glass pieces that should make the composer, for a time at least, as ubiquitous hereabouts as Mozart. Between November 19 and 23, the Brooklyn Academy of Music will stage five repeat performances of *Einstein on the Beach,* billed as a faithful re-creation of BAM's 1984 revival. A week before that, on November 13 and 14, also at BAM, the Brooklyn Philharmonic, conducted by Dennis Russell Davies, gives an all-Glass retrospective featuring the world premiere of the composer's *Low Symphony,* based on music by David Bowie and Brian Eno; a 40-minute choral work called *Itaipu,* written in 1988; and *Music in Similar Motion,* an example of seminal Glassian minimalism dating from 1969. Finally, beginning on December 15 at the Joyce Theater (Eighth Avenue and 19th Street), International Production Associates presents a three-week engagement of *The Mysteries and What's So Funny,* a David Gordon/Glass theater piece originally co-produced in 1991 by the Spoleto Festival and Lincoln Center's "Serious Fun!"

PETER G. DAVIS

DAVID HENRY HWANG AND PHILIP GLASS WITH A SET FOR *THE VOYAGE*.

PHOTOGRAPH BY TED HARDIN

Music

Domingo goes up against the Devil, 'Walküre' has wings, and the supreme Soviets show their fancy and folksy sides

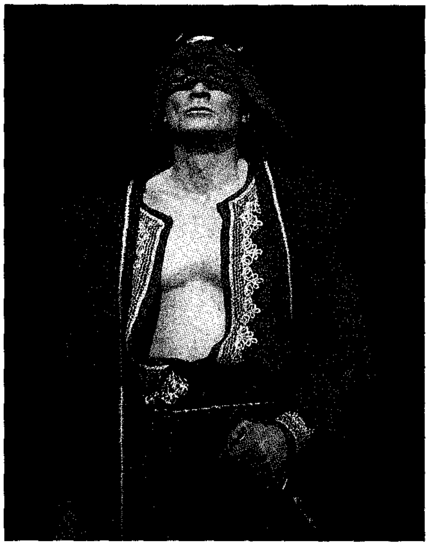
RUSSIAN DRESSING

JUST AS THE CURTAIN IS coming down on the bicentennial of Mozart's death, the Unified Team is making a grand entrance. The Soviet invasion is not exactly new, of course: With recent performances by the St. Petersburg National Opera, the Kirov Opera, and the Kirov Ballet, the Russians have been coming for a while. But this season, there is a fresh eye on what was once the Soviet Union, and a renewed fascination with their great companies and composers.

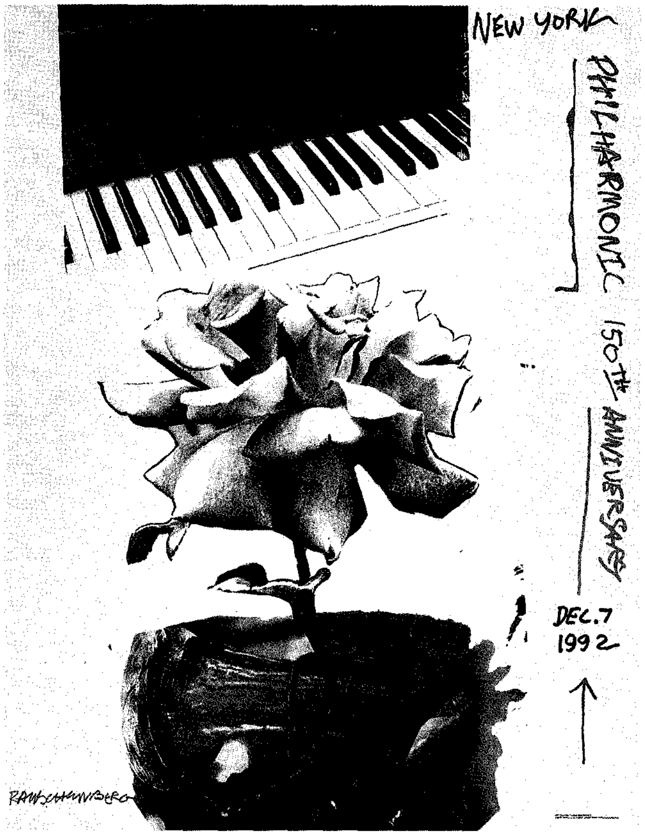
Valery Gergiev returns to New York this fall, this time with the **Kirov Orchestra** as it makes its New York concert debut with two concerts at Avery Fisher Hall. And the programs will be the music this orchestra knows best. On November 8, the orchestra performs Tchaikovsky's Piano Concerto No. 1 in B-flat, featuring pianist Vladimir Feltsman, plus excerpts from Prokofiev's *Romeo and Juliet* and his Symphony No. 3 in C Minor. The November 9 concert promises more Tchaikovsky—Symphony *Pathétique* and excerpts from *Sleeping Beauty*—plus Shostakovich's Violin Concerto in A, featuring guest violinist Vadim Repin.

But if you want to experience a real "grass-roots" celebration of historic Russia, complete with leaping cossacks, whirling dancers, and balalaikas, nothing this season should fit the bill as colorfully as the **Red Star Red Army Chorus and Dance Ensemble,** which is touring the United States for the first time. Led by General Gyorgy Shonin, one of the original Russian cosmonauts, this company of 130 singers, dancers, and musicians will bring folk songs and exuberant dancing from throughout the republic.

It won't be just the Russians performing the Russians this season; it will be everyone, and in the most important places. Carnegie Hall opens its season by honoring Tchaikovsky, who conducted at Carnegie Hall during its first season, in 1891. This year's gala features the **Pittsburgh Symphony,** Lorin Maazel conducting, with guest cellist **Yo-Yo Ma** in an all-Tchaikovsky program, including Symphony No. 5 in E Minor, the overture to *Romeo and Juliet,* and Variations on a Rococo Theme. Only days later, on October 10, the **Philharmonia Orchestra** performs another all-Tchaikovsky program, including the Symphony *Pathétique* and the Violin Concerto in D, Op. 35, with violinist **Itzhak Perlman.** The **New York Philharmonic** devotes several concerts to Russian composers: all-Stravinsky programs, which will include the concert version of *Firebird* and Stravinsky's Symphony in Three Movements (October 8, 9, 10, and 13); all-Rachmaninoff programs with pianist **Peter Roesel** in his New York Philharmonic debut (November 19, 20, and 21); and, finally, Tchaikovsky and Prokofiev programs under the baton of **Charles Dutoit,** director of the Orchestre Symphonique de Montréal and of the Orchestre National de France (December 17, 18, and 19).



THE CITY OPERA'S 'DESERT SONG.'

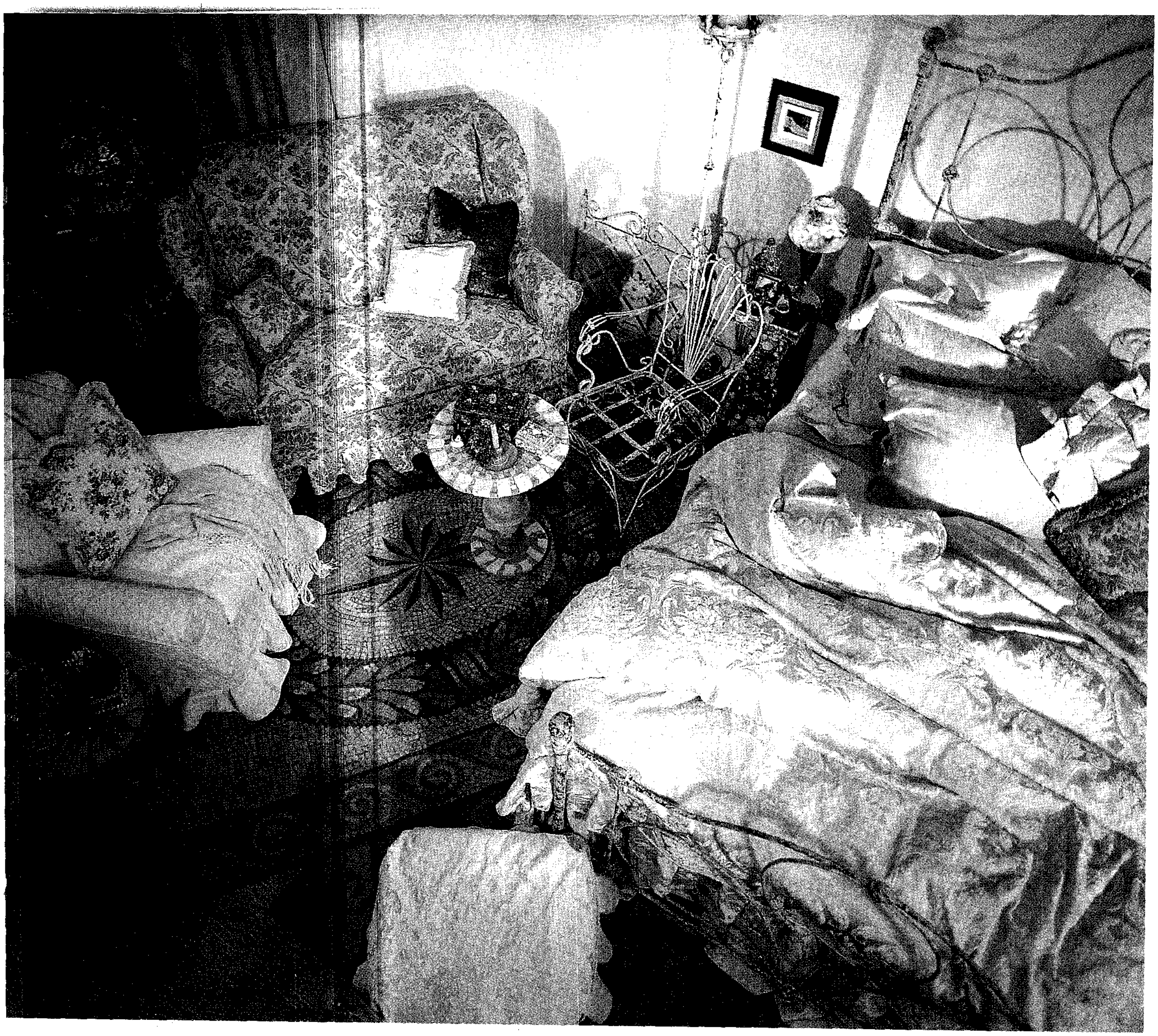


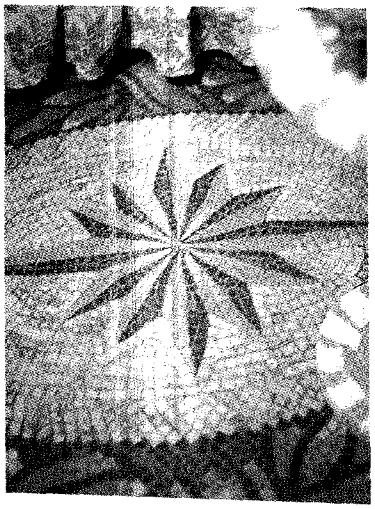
THE PHILHARMONIC'S 150TH-ANNIVERSARY POSTER.

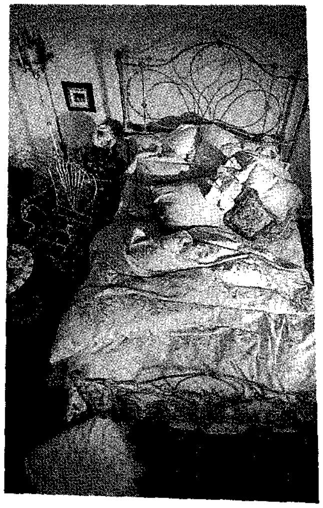
Two of Lincoln Center's new quartet series will also present a healthy Russian selection. The **Tokyo Quartet**'s December 16 concert features works by Tchaikovsky and Shostakovich. And on October 19 and November 23, the **Manhattan String Quartet** begins performing the complete String Cycle of Shostakovich (they'll be finished next spring) in Lincoln Center's new Walter Reade Theater.

If you want to hear *some* Russian music but don't feel quite up to an entire evening of it, not to worry. Rachmaninoff, Tchaikovsky, Prokofiev, and Mussorgsky have all been dispersed throughout more diverse programs of great American and international orchestras, including the **New York Philharmonic** (October 2 and November 27), the **Chamber Music Society of Lincoln Center** (October 25 and 27 at Tully Hall), the **Houston Symphony Orchestra** (November 18 at Fisher Hall), the **National Symphony Orchestra** with conductor **Mstislav Rostro-**

Photographs: top, Carol Rosegg/Martha Swope Associates.







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THE BOYS CHOIR OF HARLEM CELEBRATES CHRISTMAS AT CARNEGIE HALL.

povich in his only New York appearance (December 6 at Fisher Hall), the **Frankfurt Radio Symphony Orchestra** (October 20 at Carnegie), and the **Orchestre Symphonique de Montréal** (October 17 and 18 at Carnegie).

A PHILHARMONIC FÊTE

THE CLASSICAL-MUSIC world could hardly have a season if there weren't at least one major birthday to celebrate. This year, it's the 150th birthday of America's oldest orchestra, the **New York Philharmonic,** which will celebrate all season long by reintroducing former conductors and a collection of pieces that have premiered here over the past century and a half. The season starts on a high note—and quite a romantic one—with an opening gala (September 16) featuring soprano **Kathleen Battle** in a program that includes selections from Prokofiev's *Romeo and Juliet* and songs by Richard Strauss and Leonard Bernstein.

Midori performs September 24, 25, 26, and 29, ten years after her Philharmonic debut; **Emanuel Ax** on November 12, 13, 14, and 17, fifteen years after *his* Philharmonic debut; and **Isaac Stern** on December 10 in a nonsubscription concert. And, of course, there is the always-impressive roster of guest conductors, including, this season, **André Previn** (November 12, 13, 14, and 17); **Klaus Tennstedt,** who conducts Mahler's Symphony No. 6 (October 29, 30, and 31 and November 3); **Erich Leinsdorf** (October 8, 9, 10, and 13); and, finally, Kurt Masur's predecessor, **Zubin Mehta,** who returns to the podium on November 5, 6, and 7 to conduct the world premiere of Olivier Messiaen's *Éclairs sur l'Au-Delà,* an anniversary commission.

United for the first time—in a birthday-party performance on December 7, exactly 150 years after the first Philharmonic concert—will be **Kurt Masur** and former Philharmonic directors **Mehta** and **Pierre Boulez.** Mehta conducts Richard Strauss's *Till Eulenspiegel;* Boulez, Debussy's *La Mer;* and Masur, Dvořák's *New World* Symphony, which had its world premiere with the Philharmonic in December 1893.

AT CARNEGIE HALL

THE **St. Louis Symphony Orchestra,** Leonard Slatkin conducting, will give two concerts at Carnegie Hall with works by Maxwell Davies, Carl Orff, and William Bolcom—three composers we'll surely not hear too much of this season. The November 20 concert includes the New York premiere of Davies's *Worldes Blis* and Orff's haunting *Carmina Burana,* with soprano **Harolyn Blackwell** and baritone **Häkan Hagegård;** and the next night features Bolcom's oratorio *Songs of Innocence and Experience.* Based on poems by William Blake, this piece makes use of nearly every Western musical style—from madrigal music to jazz, folk, and rock. In another anniversary, Carnegie Hall celebrates Columbus's discovery of America with the Carnegie debut of the **National Orchestra of Spain.** Spanish pianist **Alicia de Larrocha** joins in a program of Spanish music (October 12).

Choral-music and opera lovers will be happy to find a slew of must-see performances here this fall. Since her New York debut in the 1990 Mostly Mozart festival, the career of the mezzo-soprano **Cecilia Bartoli** has truly soared, and at Carnegie Hall, she performs with the **Orchestre Symphonique de Montréal** October 17. And get ready for a grand choral classic when the **Chorus and Orchestra of La Scala,** Riccardo Muti conducting, comes to Carnegie for one night to perform Verdi's *Requiem,* with soloists **Maria Dragoni, Luciana D'Intino, Richard Leech,** and **Samuel Ramey** (October 21). The **Boys Choir of Harlem** harmonizes in "Christmas With the Pops" on December 4 and 5.

Other orchestral highlights this season at Carnegie include the **Pittsburgh Symphony Orchestra** performing the concert version of Beethoven's *Fidelio* (October 1); the **Frankfurt Radio Orchestra,** Dmitri Kitaenko conducting, with guest violinist **Cho-Liang Lin** in a program of Webern, Brahms, and Prokofiev (October 20); the **National Arts Centre Orchestra,** Trevor Pinnock conducting (November 15); and the **Royal Philharmonic Orchestra,** Vladimir Ashkenazy conducting (November 19 and 23).

'EINSTEIN ON THE BEACH' AT BAM.

Photographs: top, courtesy of the The Boys Choir of Harlem; bottom, William Gibson/Martha Swope Associates.

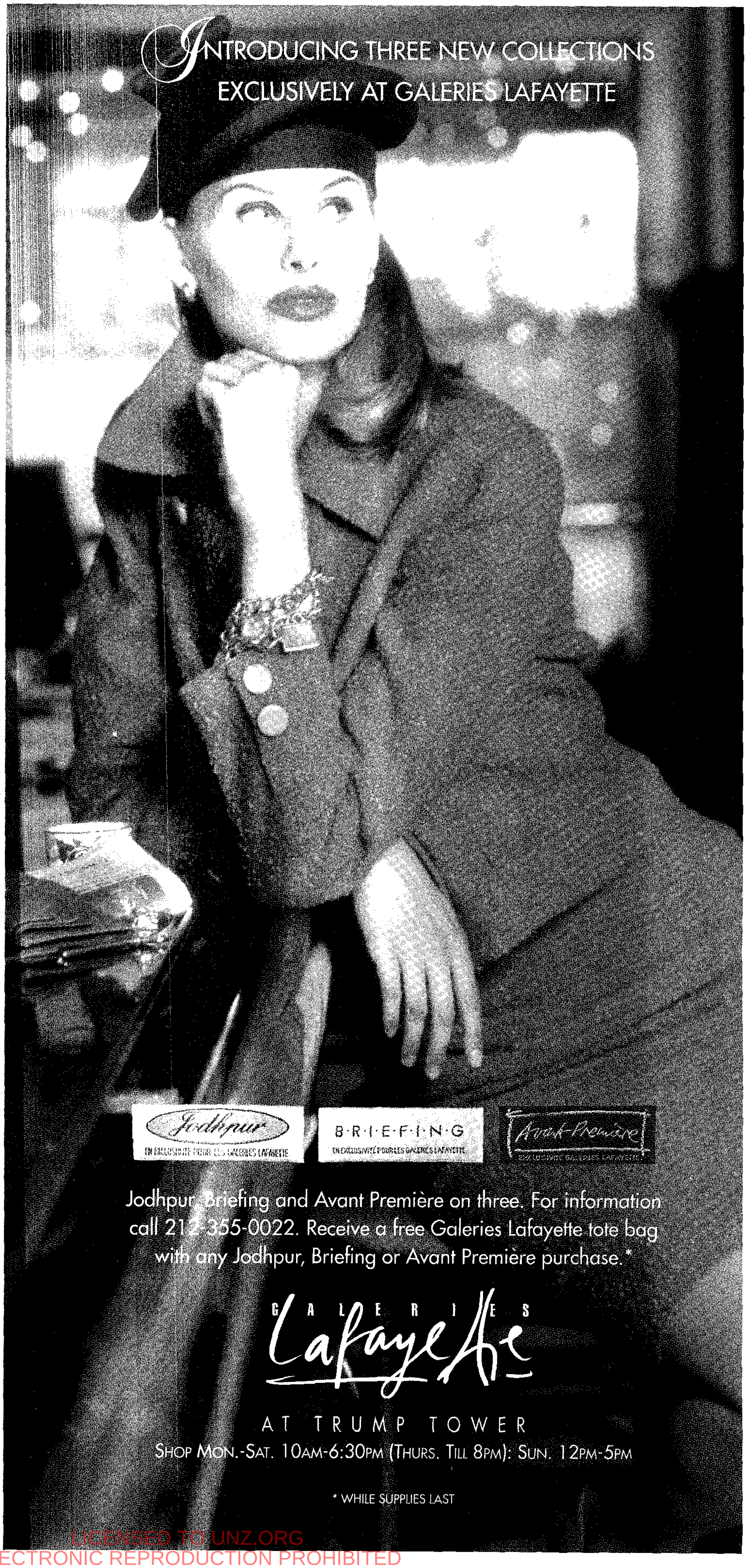
Several performers will be giving their exclusive New York recital at Carnegie. Pianist **Alicia de Larrocha** returns to Carnegie on November 16 for a solo recital. Baritone **Thomas Hampson,** who is quickly becoming one of the world's most important and versatile young singers, makes his Carnegie Hall recital debut on November 15, as does pianist **Mitsuko Uchida** on December 11. Other New York one-night highlights include the classic duo of pianist **Emanuel Ax** and cellist **Yo-Yo Ma** (October 3), violinist **Anne-Sophie Mutter** (October 11), and the **Chung Trio** (December 2).

AT LINCOLN CENTER

LIKE CARNEGIE HALL, **"Great Performers at Lincoln Center"** will offer much more this season than just a grab bag of classic favorites. Not only will the **New World Symphony,** Michael Tilson Thomas conducting, make its debut here on November 1 with a program of twentieth-century composers (Ginastera, Gershwin, and Ives), but Lincoln Center will devote two new series entirely to contemporary or otherwise unusual programs. The series at the new Walter Reade Theater, which opens with the Shostakovich String Cycle (above), has been designed precisely for this purpose, as has the new series with the **American Symphony Orchestra.** In addition to continuing its focus on twentieth-century composers, the ASO, under new music director Leon Botstein, will be presenting concerts in conjunction with art exhibits this season, broadening the context of music that often seems difficult. At Fisher Hall, "Surrealism and Music?: The Musical World Around René Magritte" is designed to complement the Magritte retrospective at the Metropolitan Museum. This November 13 concert features the music of Souris, Koechlin, Poulenc, Varèse, and Cage.

This fall, you can also catch something more familiar. The **Orchestra of St. Luke's,** Roger Norrington conducting, opens its season October 28 with an all-Beethoven program. The **Juilliard Orchestra** is led by conductor James Depriest in a program of Schumann, Walton, and Bartók (November 16). On December 9, the **Handel and Haydn Society of Boston** will perform Handel's *Messiah* on period instruments.

There's also a roster of fabulous artists you will be able to see in recital here and *only* here. At Tully Hall, the **Tokyo Quartet** will be joined by clarinetist **Richard Stoltzman** in a program of Schubert, Berg, and Mozart (November 4). The **Kronos Quartet** performs on December 5. The **Chamber Music Society of Lincoln Center** eases into its first season under new artistic director David Shifrin with a program chock-full of exciting guests: pi-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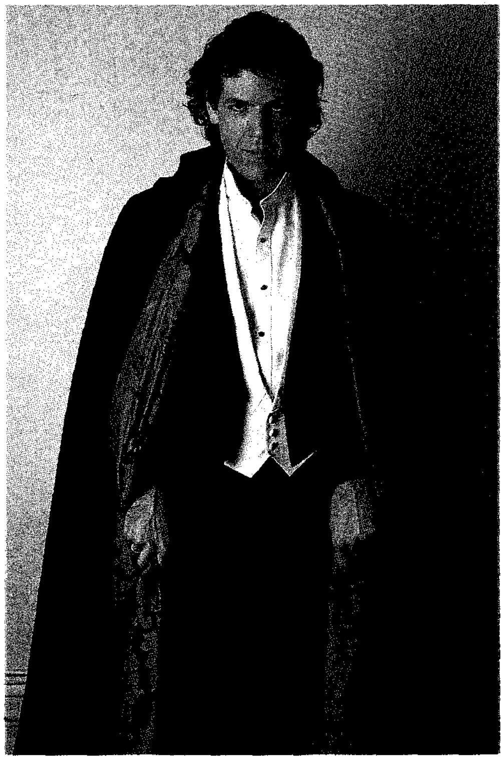
Music

anist **John Browning** (October 16 and 18), violinist **Pamela Frank** (October 25 and 27), and soprano **Dawn Upshaw** (November 6 and 8). And at Fisher Hall, flutist **James Galway** performs on October 11, **Midori** on October 25, **André Watts** on December 11, and soprano **Kathleen Battle** on November 8 and December 13.

AT THE OPERA

ASIDE FROM THE WORLD PREMIERE of *The Voyage* (page 76), operagoers eagerly wait for Placido Domingo and Samuel Ramey to kick off the **Metropolitan Opera** season with Jacques Offenbach's *Les Contes d'Hoffman,* James Levine conducting. Domingo plays the title role in this story about Hoffman's battle with the Devil, but the real fun starts when Ramey sings the roles of Dappertutto, Coppelius, Lindorf, and Dr. Miracle.

Although Luciano Pavarotti has dropped the role of Edgardo from his repertoire, the Met production of Donizetti's *Lucia di Lammermoor* has the likes of Richard Leech, June Anderson, Juan Pons, and Paul Plishka. Marcello Panni conducts, and Francesca Zambello makes her debut as director.


BARITONE THOMAS HAMPSON.

Pavarotti will hardly be absent this season. He will appear in six performances of the old Puccini favorite *Tosca* throughout the season. The early-season repertory, in fact, will be almost *exclusively* Italian, with Verdi's *Un Ballo in Maschera,* Puccini's *Madame Butterfly,* Rossini's *Semiramide,* Donizetti's *L'Elisir d'Amore,* and Verdi's *Falstaff,* whose *prima* on September 25 features Barbara Bonney, Mirella Freni, Marilyn Horne, Frank Lopardo, Plishka, and Bruno Pola, all performing in this Metropolitan production for the first time. Toward late November and early December, look for Puccini's *La Bohème,* the premiere of Wagner's *Die Walküre,* the rarely performed *Jenufa* by the Czech composer Janáček, and the only Russian opera of the season—Tchaikovsky's *Eugene Onegin.*

The **New York City Opera** forges ahead into its fiftieth season with two new productions: Busoni's *Doktor Faust,* which has its New York stage premiere on September 11, Christopher Keene conducting; and Blitzstein's *Regina,* which has its premiere October 9. Rosalind Elias, who has performed the title role and been a major singer at the Met, will make her City Opera debut as director.

Sigmund Romberg's *Desert Song*—a retelling of the Zorro story, set in twenties Morocco—will be sung starting September 15 and continue through October 16.

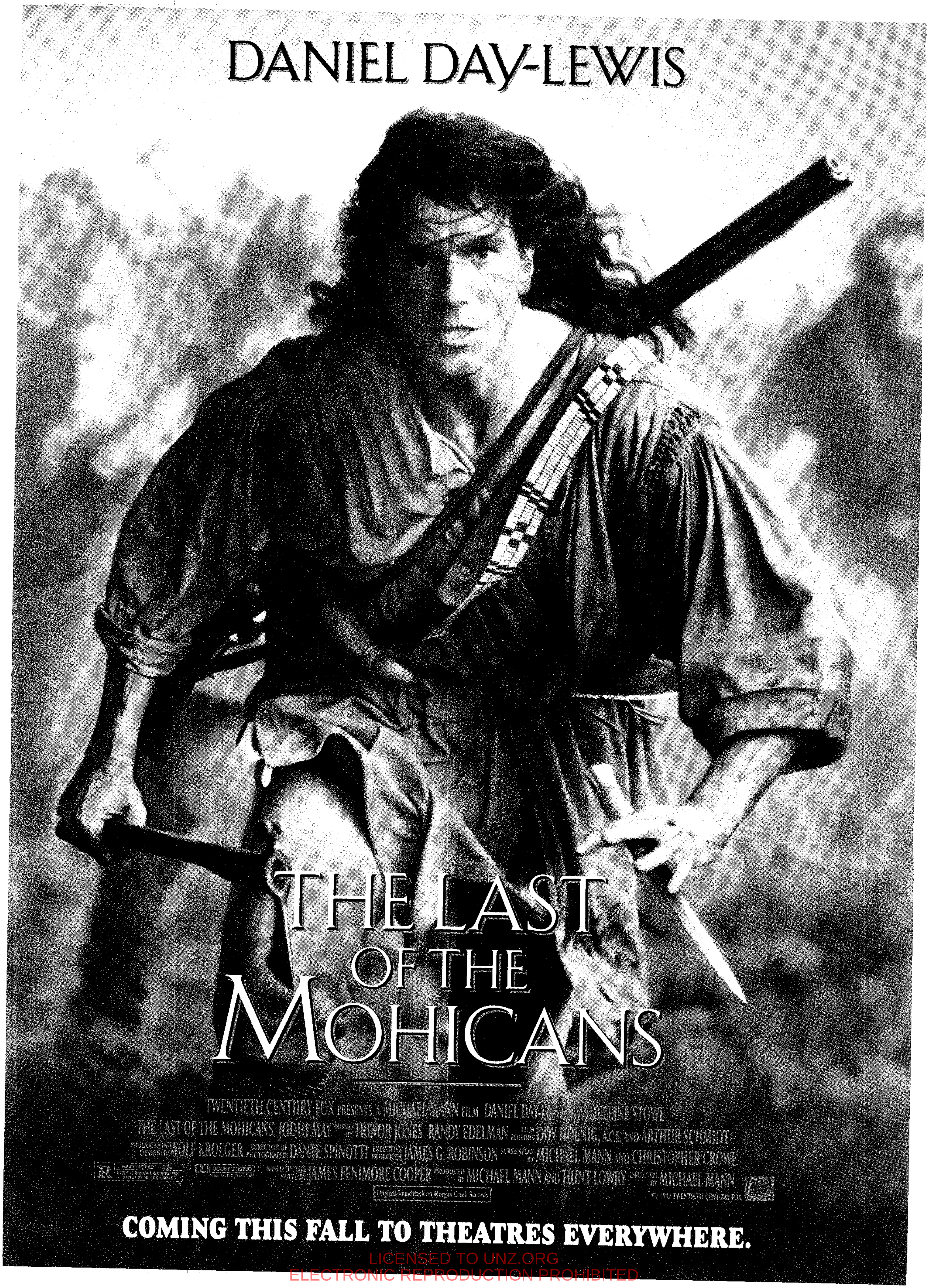
If you were out of the city this summer, you can still catch some of the highlights you missed. Two City Opera summer premieres—Bizet's *Carmen* and *110 in the Shade,* staged by Scott Ellis, Susan Stroman (who won a Tony for her choreography in *Crazy for You*), and Paul Gemignani—will be presented again starting in November. And the unique double bill of *Cavalleria Rusticana* and *Pagliacci,* both set in New York's Little Italy at the turn of the century, will run through September.

Elsewhere in the opera world, the tiny but critically acclaimed **Amato Opera** does Verdi's *Rigoletto,* Gounod's *Faust,* and Rossini's *Barber of Seville.* For something a bit more unusual, catch the **John Brownlee Opera Theater** of the Manhattan School of Music in the New York premiere of Ronald Perera's *The Yellow Wallpaper,* based on the novella by early American feminist Charlotte Perkins Gilman (December 9, 11, and 13).

LOCAL VOCALS AND MELODIES

EVEN IF YOU DON'T GO *near* LINCOLN Center this season, you can still find plenty to choose from. The New York Chamber Symphony, Gerard Schwarz conducting, kicks off the season at the

Photograph by George Lange/Outline.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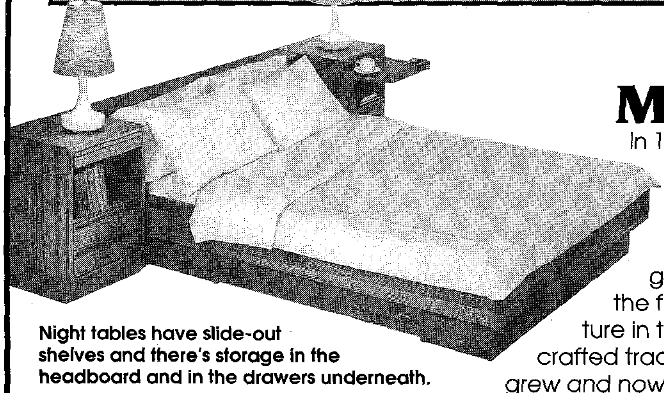

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Music

92nd Street Y with **André Watts** and the **Concert Chorale** in a program of Diamond, Mendelssohn, and Sheng. Among the distinguished artists in recital this season are pianist **Shura Cherkassky** (October 17) and soprano **Dawn Upshaw** and pianist **Richard Goode** in their only joint New York engagement (October 25). Young pianist **Jean-Yves Thibaudet** performs the complete solo piano works of Ravel (November 22 and December 6), and **Artur Pizarro** performs works by Schumann, Debussy, and Chopin on December 5. The **New York Chamber Symphony,** with guest conductor and violinist **Jaime Laredo,** gives two concerts of Bach's complete Brandenburg Concerti (December 27 and 31).

LINCOLN CENTER CHAMBER MUSIC.

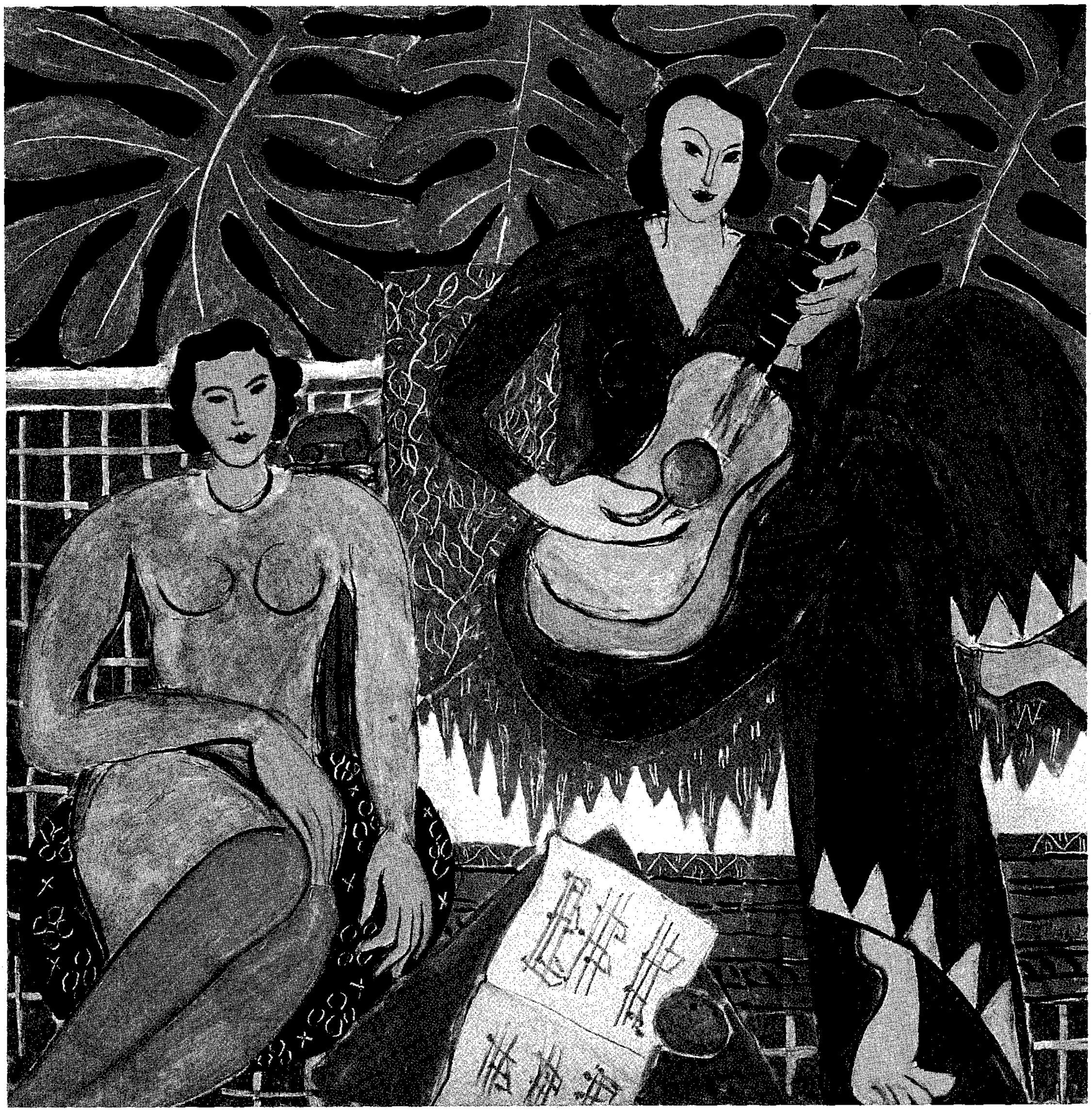
At the **Metropolitan Museum,** get ready for something new (but at the same time strangely familiar) when the **Philharmonia Virtuosi,** Richard Kapp conducting, presents a program of music from films on November 20, including Laurence Olivier's *Henry V, Louisiana Story, The Mission,* and *Psycho* (yes, the shower scene). As always, the Metropolitan Museum will feature the best of the world's ensembles, including the **Beaux Arts Trio** (October 17 and 23, December 11 and 12), **Musicians From Marlboro** (November 12), the **Guarneri String Quartet** (October 24 and November 21), and the **Shanghai Quartet** (December 5).

Merkin Hall opens its always-diverse season on October 4 with yet another anniversary, this time honoring the French composer **Darius Milhaud** 100 years after his birth. Other highlights of the season include Merkin's "Celebration of Song" opener on October 22, when fortepianist **Malcolm Bilson** joins baritone **David Thomas** in an all-Schubert program, in-

Photograph by Harry Heleotis.

Henri Matisse

A RETROSPECTIVE



Music. 1939. Oil on canvas. Albright-Knox Art Gallery, Buffalo, New York. Room of Contemporary Art Fund.
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SEPTEMBER 24, 1992 – JANUARY 12, 1993

TICKETS

$12.50 adults; $10.00 senior citizens (65 and over) and students with valid ID; $2.00 children 6 to 15 accompanied by an adult (5 and under, free). Available at The Museum of Modern Art and Ticketmaster Ticket Centers or by calling Ticketmaster Telephone: 212-307-4545.

The exhibition is sponsored by Philip Morris Companies Inc.

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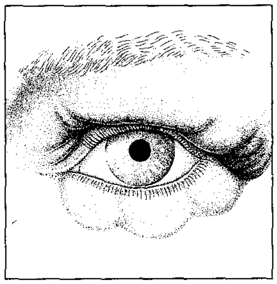
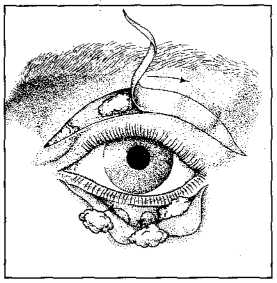
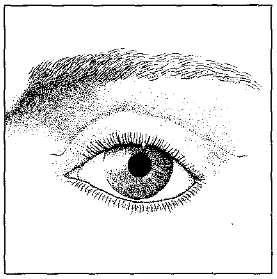


Common appearance of the eye area. The sag of the upper eyelid, loss of the eyelid fold and puffiness under the eye.



Eyelid surgery involves the firming of the eye muscle, removal of fatty tissue and excess eyelid skin. This recreates the upper eyelid fold.



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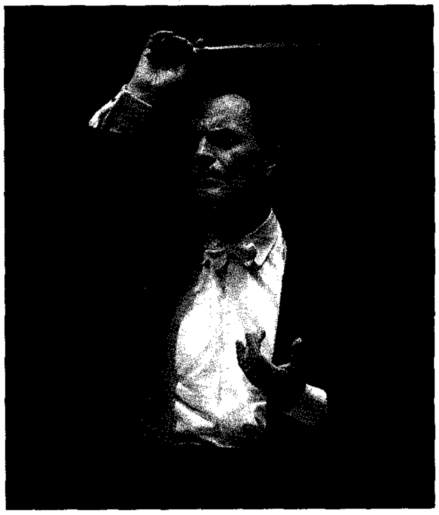
Music

cluding *Die Winterreise.* Merkin opens its "Opera on Original Instruments" series with the American premiere of Handel's *Muzio,* with several newly discovered arias by Giovanni Bononcini (October 5).

Finally, Columbia's **Miller Theatre** will continue bringing us jazz, classical, and contemporary concerts throughout the season, opening with the **Juilliard Quartet** (October 1), who will be joined by **Gilbert Kalish** and **Dawn Upshaw** in a program of American composers.

The **Brooklyn Academy of Music** will also be giving center stage to twentieth-century American composers this season. Maestro **Lukas Foss,** conductor laureate of the **Brooklyn Philharmonic Orchestra,** celebrates his seventieth birthday by leading a program of works by Morton Gould, Copland, and Bernstein, as well as his very own Baroque Variations on Handel, Scarlatti, and Bach (October 23 and 24). The next concerts, on November 13 and 14, pay tribute to another modern American maestro, **Philip Glass.** With Dennis Russell Davies conducting, the composer will play the keyboard in a retrospective of his work, including the premiere of *Low Symphony,* based on the music of David Bowie and Brian Eno, and the New York premiere of his choral work *Itaipu.* Last seen here in BAM's 1984 "Next Wave" festival, *Einstein on the Beach*—a collaboration among Glass, Robert Wilson, and Lucinda Childs—washes up in Brooklyn November 19 through 23.



MONTREAL'S CHARLES DUTOIT.

If atonality doesn't happen to be your thing, here's news you will like. Everyone's favorite group of youngsters, the **Vienna Choir Boys,** comes to Brooklyn College for one afternoon that is sure to put all in the holiday spirit (December 6).

EVGENIA PERETZ

Photograph by Steve J. Sherman.

Global Warming

Turning down the heat

Cars produce more than half of a urban smog and a quarter of the ca bon dioxide overwarming the earth, b forget catalytic converters and the fe extra miles per gallon being added b automobile manufacturers each year. Th emission-free green car is here, and yo will have one before you know it. Th technology to power cars with electricit or hydrogen, ending the reliance on foss fuels, is developed and the first cars ar imminent. A hybrid gas and electric ca commissioned from a small Britsh Swedish consortium by the city of Lo Angeles is already scheduled to begin production next year. By the mid 1990's almost every major auto manufacturer expects to begin turning out all-electric cars.

GM in recent months has opened eyes to the possibilities with its sleek and sexy Impact prototype which explodes from zero to sixty in eight seconds — hardly a golf cart. And the projected prices appear accessible. Volkswagon has combined with the popular Swiss watch designer, Swatch, to produce an inexpensive run-about. The Impact is projected to sell at a higher $25,000.

Today's prototypes are still limited by their range and recharging times, which can be up to several hours. But auto manufacturers, racing feverishly against each other, are quickly overcoming each hurdle. Tokyo Power and Electric has developed nickel-cadmium batteries for its aerodynamic entry, which hits 109 mph and a range of 340 miles per charge. A small American company, Unique Mobility, is powering two BMW sportsters with sodium-sulphur batteries that uniquely produce DC current. Nissan's battery recharges in just 15 minutes. The Department of Energy has joined with Detroit's Big Three to form a consortium in a billion dollar effort to develop the life for ten years by the end of the decade. At the same time, the National Highway Traffic Safety Administration and auto makers are working on standards for the cars and their charging system.

Pushing the auto manufacturers has been a mix of environmental consciousness, market realities and government regulations led by the state of California. Two percent of almost every auto maker's new cars sold in California must be zero-emission vehicles by 1998. Ten percent must be by 2003. A number of Northeastern States, Japan and the European Community expect to enact similar regulations soon.

Powered by small electric motors on the front or back wheels, electric cars have no gear shift, little noise and no polluting emissions But the batteries themselves have to be charged by electricity which must in some way be produced. That leads many experts to predict that the long-term car of the future, which Mazda, BMW, and Mercedes already have in prototype, will be powered by still another alternative, hydrogen, the ultimate clean fuel.

Developed first for both space and submarine travel, hydrogen fuel cells produce electricity that can take a car 400 miles and then need just two or three minutes to recharge. A fuel cell is a stack of transparent membranes treated with platinum, which when they come into contact with hydrogen, chemically split the hydrogen atoms, discharging electrons that become electricity.

Hydrogen, one of the most common elements in nature, comes from a variety of sources. An experimental plant near Munich, Germany is producing hydrogen by using solar power to electrolize water, proving what only a few years ago was the unthinkable: a car that runs on sun and water. ■

By Edward Schumacher

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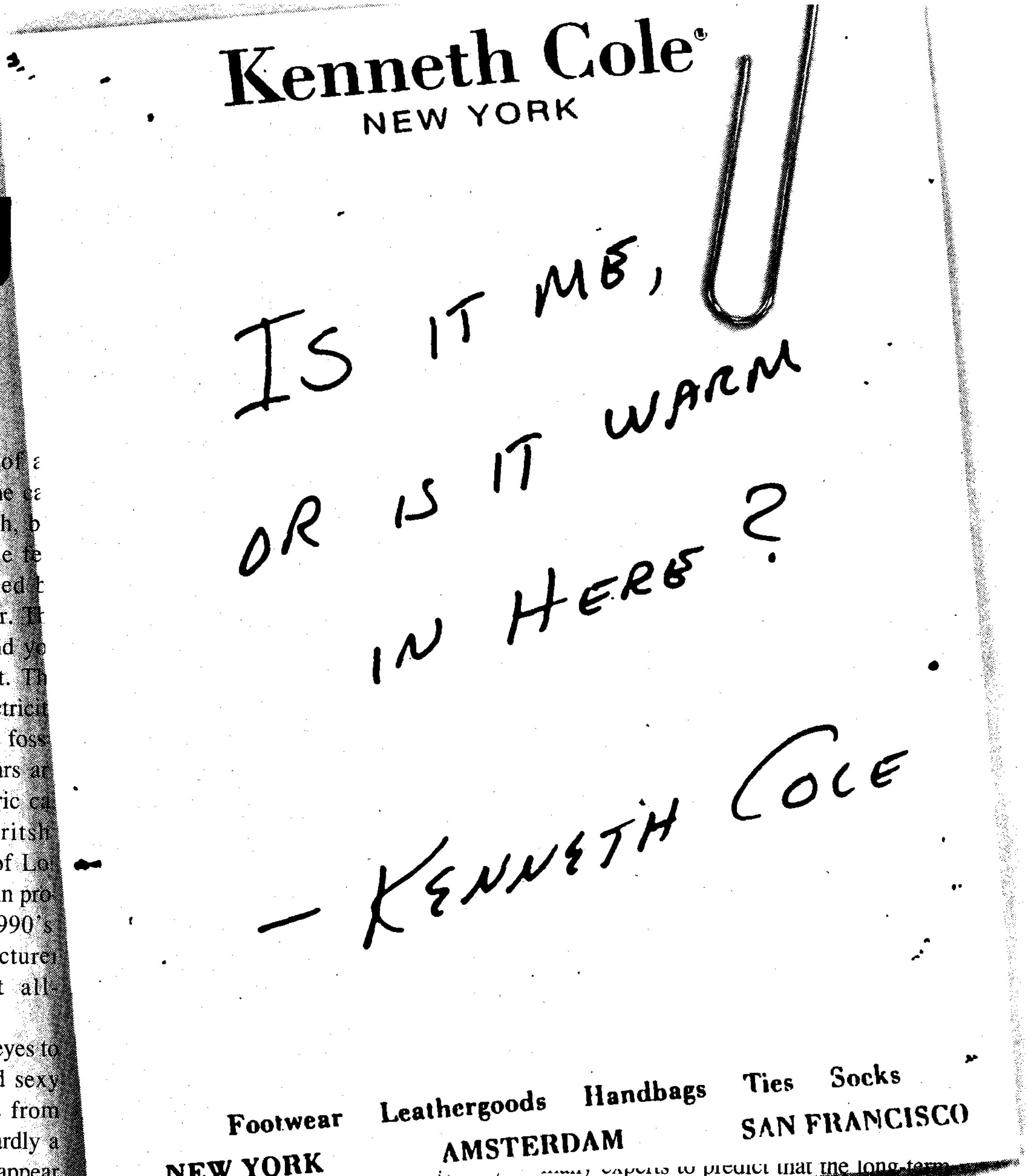
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GEORGE JONES AND GEORGE WALLACE GET SOME NORTHERN EXPOSURE, THE WORLD OF CABARET CONVENES, AND MAILER, BRODKEY, HIJUELOS, ET AL. HOLD FORTH ON THE NOVEL (DEAD OR ALIVE?). TITO PUENTE AND QUENTIN CRISP, FRANK SINATRA AND SHIRLEY MACLAINE, MICHAEL CRAWFORD AND THE WORKS OF WEBBER THAT WILL NOT DIE.

Nightlife

Isn't it romantic? Cabaret's heroines lead the comeback charge

CABARET SAVED MAUREEN McGovern.

She'd won an Academy Award with "The Morning After," and she'd become queen of the disaster-movie theme song with a tune for *Towering Inferno.* Then, personal disaster: Divorce. Big debts. Lounge appearances at the Pittsburgh Marriott. It got so bad she was working as a typist under an assumed name.

But McGovern's gorgeous four-octave voice never deserted her, and a 1981 job replacing Linda Ronstadt in Broadway's *Pirates of Penzance* helped rescue her from oblivion. What really changed her life, though, was a suggestion from her musical director: She should try singing Gershwin, Kern, Porter. "So late at night, while I was doing eight shows a week on Broadway, I'd go over to these little clubs like Les Mouches and Freddy's," says McGovern, 42, who grew up in Youngstown, Ohio. "That's where I developed my material—and where I found my musical heart."

Like New York, cabaret attracts the indomitable. And like the city's, cabaret's obituary has been readied time and again. This fall, though, Maureen McGovern's four-week stand at Rainbow & Stars is but one glittering part of a cabaret resurgence. Starting September 29, McGovern's voice will give silken life to the works of Jule Styne, Leonard Bernstein, and Stephen Sondheim. "And the best part," McGovern jokes, "is that I don't have to sing 'Morning After' for a whole month."

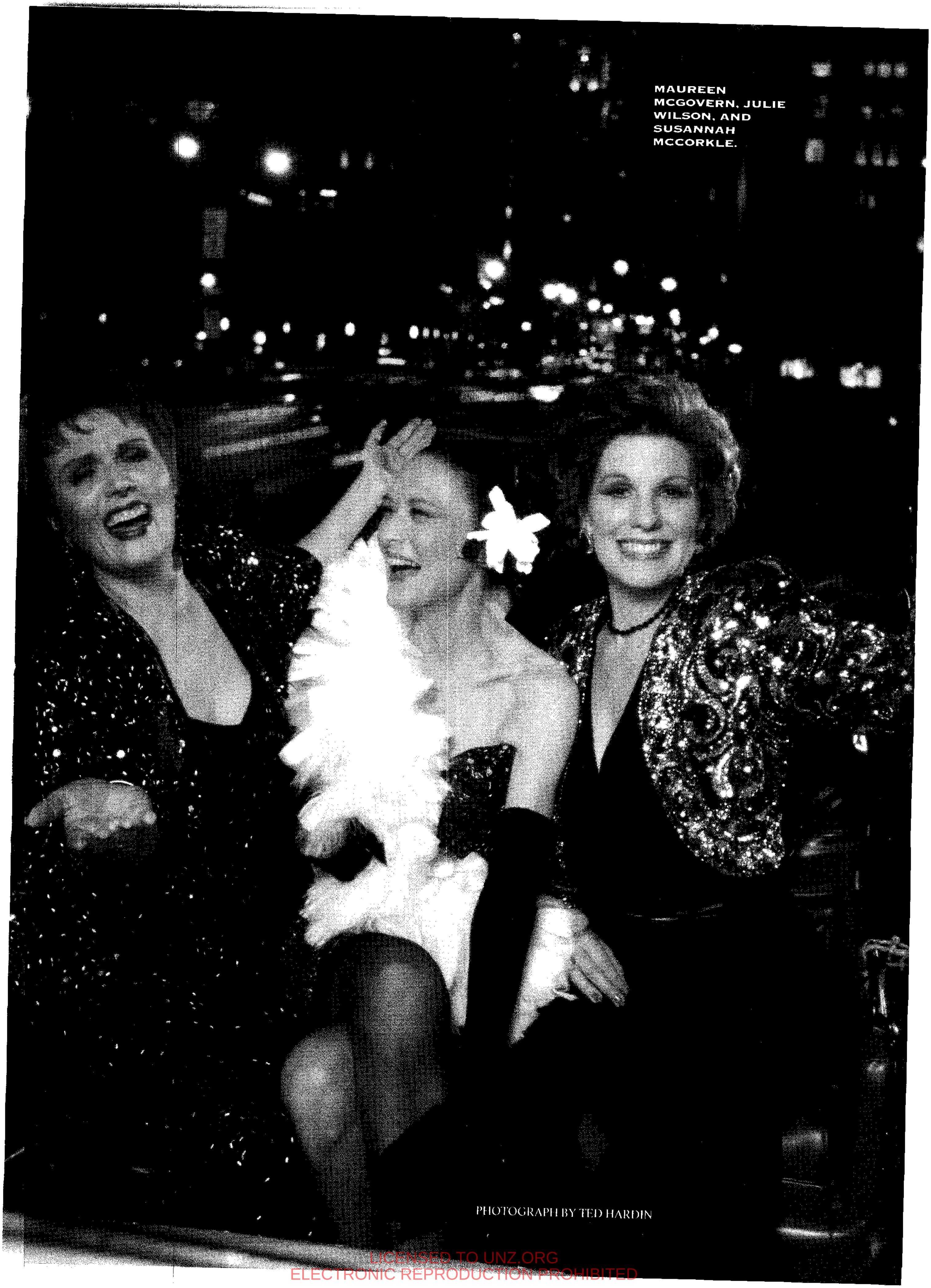
Julie Wilson, too, owes her rebirth to cabaret: She quit singing for ten years to be with her two sons and to nurse her ailing mother and father in Omaha; in 1984, after both parents died of cancer, Michael's Pub coaxed Wilson back to the stage. With Wilson's 67 years and her saloon singer's contralto behind it, Sondheim's "I'm Still Here" takes on real emotional weight. At The Russian Tea Room for four weeks beginning October 29, she'll sing Porter, Arlen, and Gershwin, among others.

"It was as if I'd been wandering lost through the world," Susannah McCorkle says, "and in the jazz of the thirties and forties, I found my tribe." A quiet, bookish sort while growing up in Berkeley, McCorkle was working as a writer and translator in Europe in the early seventies. But in a bargain-matinee Paris movie theater, she saw Ginger Rogers singing "A Fine Romance" and became obsessed with American standards. McCorkle, in her early forties, creates a sultry jazz-pop tapestry in her shows, belting Bessie Smith and Billie Holiday torch songs and sly new Dave Frishberg tunes. She's at the Algonquin from September 8 to October 10.

After McCorkle leaves the hotel, Andrea Marcovicci, who's in large part responsible for the growing interest in cabaret, moves in for sixteen weeks beginning October 13. The singer, who was born and raised on the Upper East Side, has had her share of heartbreak, including an acting career that petered out. In a small club, though, Marcovicci, who's in her early forties, is a seductive performer who mixes personal stories, the poetry of Edna St. Vincent Millay, and sexy Tin Pan Alley songs to conjure a rich romantic mood. At the Algonquin, she'll change the program every two or three weeks, starting with Jerome Kern, followed by "Marcovicci Sings Movies and Other Love Songs"—including "As Time Goes By" and Carly Simon's "Coming Around Again." Then comes two weeks called "What Is Love?," featuring Sondheim and Rodgers and Hart. "I'll Be Seeing You: The Love Songs of World War II," with Johnny Mercer and Hoagy Carmichael, carries her through December.

"There's something about the streets of New York in the fall," Marcovicci says. "When you're lonely, you want a cognac, you want to smoke, and you want a song—Gershwin, Cole Porter, and especially Rodgers and Hart." Only cabaret could make loneliness sound so exciting.

CHRIS SMITH



MAUREEN MCGOVERN, JULIE WILSON, AND SUSANNAH MCCORKLE.

PHOTOGRAPH BY TED HARDIN

ELTON JOHN.

Night life

If the B-52's are in town, that means War. A Train jazzes things up, and achy breaky Billy Ray rakes it in

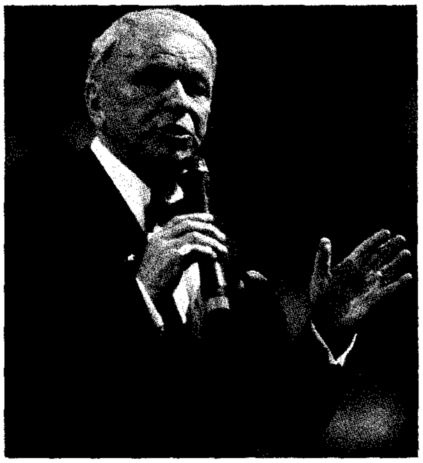
ROCK AND POP

A DOZEN YEARS AGO, the Knack was sold as the Beatles II and **Elton John** was a washout. But in 1992, the erstwhile Reginald Kenneth Dwight of Middlesex, England, is the biggest pop act performing this season, and he's at Madison Square Garden on October 2, 3, 5, and 7. **Cher,** once the noted "Half Breed," also epitomized the Tab decade. Now she's as cross-trained as any heptathlete and a big enough star to headline the Paramount on October 27, 28, 30, and 31, and November 1. We're just waiting for a Starland Vocal Band reunion.

Also bouncing back from a regrettable decade (the eighties) are **Kool and the Gang,** who play the Blue Note (yes, the Blue Note) on November 17 through 22, and the **Meat Puppets,** the Phoenix post-punkers who appear at the Knitting Factory on September 18 and 19.

America's Most Sampled will hit New York later this month. Teenage hip-hop fans may feel a strange sense of *déjà entendu* after hearing the beats behind their favorite rap tunes performed in their original form by **George Clinton and the P-Funk All-Stars,** at the Ritz on September 19. A former sideman of James Brown, who has seen several of his own keystone riffs appropriated, saxophonist **Maceo Parker** comes to S.O.B.'s on November 24 and 25. Even **War** has seen its trademark tune, "Low Rider," lifted by the sixteen-track pirates. The seventies funk band returns in its nearly original form (alas, no Eric Burdon) at S.O.B.'s October 7 and 8.

If you're planning to see the **Roches** at Town Hall on October 2, you've probably got an above-average IQ, an unfinished dissertation, and an early-sixties Saab. You might also be interested in the fact that the **Indigo Girls** are playing Central Park's SummerStage on September 20.


OL' BLUE EYES IS BACK.

Chucklehead is six guys from Wesleyan, one Yalie, and a Berklee College of Music grad devoted to silly costumes and a distinctly non-silly funk groove. The band plays CBGB on September 15. The **B-52's** are still going strong, now a trio, and slated to be quirky with **Julee Cruise** at Jones Beach on September 12.

Erasure has almost sold out its five nights of camp and spectacle at the Beacon Theatre October 27, 28, and 30, and November 1 and 3. The attraction? Perhaps it's the ten set changes, the 100-plus costumes, or the interpretation of four Abba "classics" by the one band slicker than Abba itself.

Black '47 brings its up-tempo Irish angst to the Wetlands on September 25. The band's name commemorates the worst year of the potato blight (1847), but its overtly political lyrics aren't so polemical that they alienate the party crowd. It's worth mentioning that the guy on the uileann pipes is a New York cop and that the band, forever imprisoned on the Paddy Reilly's circuit, is now cutting an album produced by the Cars' Ric Ocasek.

JAZZ

ON OCTOBER 22, THE **Saxophone Summit** convenes at Carnegie Hall, featuring Buddy Tate, Stanley Turrentine, Grover Washington, and Flip Phillips. The mourning of Miles Davis, who died last fall, continues December 3, when sax player **Bob Berg** and guitarist **Mike Stern** set their kinetic styles against the more traditional work of **Shirley Horn, Ron Carter, Gerry Mulligan,** and others in a tribute to the man

Photographs: top, Phillip Ollfrenshaw/London Features; bottom, Stills/Retna.

they once played next to.

* * *

When the Japanese poured money into Sweet Basil, they didn't cause the stir they did with Rockefeller Center and the Seattle Mariners, perhaps because the jazz at this Greenwich Village club is still richly American—from the **Nat Adderley Quintet,** starting October 20, to the **Art Farmer Quintet,** featuring Clifford Jordan, starting October 27. Sweet Basil is one of several clubs featuring former Coltrane sidemen this fall, including pianists **McCoy Tyner** (starting October 6) and **Tommy Flanagan** (starting November 10).

BILLY RAY CYRUS.

* * *

Next door to the hottest Broadway show in town, the **A Train** jazz club opens this week. On West 45th Street, adjacent to the Martin Beck Theatre (*Guys and Dolls*), the club serves African and Caribbean cuisine, making it, management hopes, peppier than its hoary Village competitors and appreciably more appealing than the A train itself.

* * *

Bill Evans (the youngish sax player, not his late pianist namesake) takes the inevitable nineties foray into—what else?—hip-hop. Stay tuned to see how the Blue Note crowd, not to mention the saxophone itself, responds. Also on the bill September 29 through October 4 is scorching guitarist **John Scofield** and his quartet. More news from the jazz-guitar frontier: **Pat Metheny** will be promoting his new Geffen release *Secret Story* at the Beacon Theatre on November 25, 26, and 27.

* * *

After stops at the Hollywood Bowl and the like on its first American tour, the **Lincoln Center Jazz Orchestra,** featuring **Wynton Marsalis,** returns home to Avery Fisher Hall (where it started out) on October 14.

* * *

Trumpeter **Terence Blanchard** and his quintet play the Village Vanguard November 24 through 29, in shows scheduled to coincide with the release of Spike Lee's *Malcolm X,* for which Blanchard did the music.

* * *

The **Brecker Brothers**—Mike on sax and Randy on trumpet—are session geniuses who have played with everybody from Frank Sinatra to Aerosmith. Still, they hold their own in the finicky world of straight-ahead jazz (Mike has a string of well-received solo albums to his credit). They'll play the Blue Note December 15 through 20.

* * *

SALSA KING TITO PUENTE AT S.O.B.'S.

For the seventh straight year, the jazz giants gather at St. Bartholomew's Church to perform **"Bending Towards the Light . . . A Jazz Nativity."** The show features the likes of Dave Brubeck, Lionel Hampton, Phil Woods, and tap dancer Jimmy Slyde performing as the shepherds, the Three Kings, and the angels of the traditional Christmas pageant. In full costume, backed by an all-star jazz orchestra, the show runs December 6, 7, and 8.

COUNTRY AND BLUES

IN HIS FIRST NEW YORK CITY performance in fifteen years, **George Jones,** the ex-husband of Tammy ("Stand by Your Man") Wynette and perhaps the greatest set of pipes in country history, will be at Tramps on November 12. The less legendary **Billy Ray Cyrus** plays Radio City on September 17. This beefcake son of a Kentucky legislator has touched off an unusually acrimonious Nashville debate: In short, is he country's Vanilla Ice? The grungier Travis Tritt has reportedly said that Cyrus has reduced country music to "an ass-wiggling contest." This hasn't stopped him from selling more than 3 million copies of his debut album.

* * *

These days, it seems like every other New Yorker is a closet country fan, which might explain why acts asso-

THE B-52'S JOIN JULEE CRUISE AT JONES BEACH SEPTEMBER 12.

Photographs: top, Salazar/Retna; center, Ron Wolfson/London Features; bottom, Janette Beckman.

ciated with Clinton-Gore territory (and that's not Washington, D.C.) are slated to fill the city's bigger halls. This fall, promoters are betting on **Reba McEntire,** at Radio City on October 23, and **Wynonna Judd,** at the Paramount on October 16.

◆

Yorkville's Third Avenue—frat row without the frats—gets its usual fix of backwoods mojo at Manny's Car Wash this fall. On September 10, blues-guitar master **Jimmy Rogers** checks in, fresh from opening for Eric Clapton at London's Wembley Stadium, where he jammed with assorted Stones. Guitarist **Clarence "Gatemouth" Brown,** a two-time Grammy winner, follows on October 1, as does "the Ambassador of the Blues," **Johnny Copeland,** on October 15.

GROVER WASHINGTON.

◆

Her fans can't decide whether **Joan Osborne** is the next Bonnie Raitt or the next Janis Joplin. You can judge September 19, when the perennial club favorite plays the Wetlands.

CABARET

CABARET, SAYS PROMOTER Donald Smith, has a tough time in America. Maybe there are just too many monster-truck expos, or maybe it's too pricey. The folks behind the **Third Cabaret Convention** hope to address the latter problem. For a mere $10, the curious can inspect a presentation of cabaret giants in a series that runs for five shows at Town Hall starting October 21. More than 125 performers will appear, including Bobby Short, Karen Akers, Elaine Stritch, and London's Elisabeth Welch.

◆

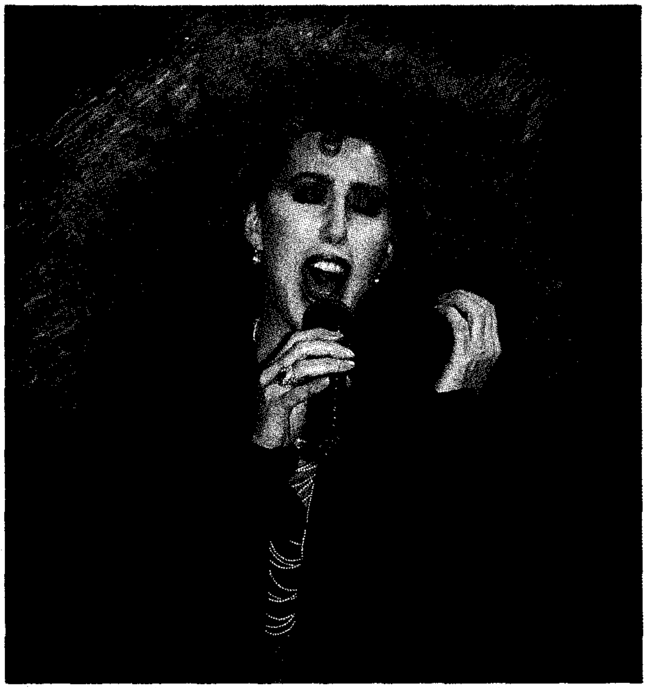
Las Vegas gets Ann-Margret. New York gets Anne-Margaret, a marriage of music and comedy with **Anne Francine** and **Margaret Whiting,** directed by and featuring former porn star Jack Wrangler, Whiting's longtime beau. The show runs three weeks starting October 4 at the Ballroom, and will dig deep into the cabaret canon.

◆

For a more downtown spin on the cabaret evening, drop into Condon's for dinner and a show by **Phoebe Légère,** who begins a two-week run on September 15.

◆

For the fifth straight year, **Cabaret Comes to Carnegie.** This year, it's in the form of David Staller, Marcia Lewis, KT Sullivan, the Ronny Whyte Trio, Mary Cleere Haran, and Amanda McBroom. The Weill Recital Hall series runs October 14 through November 18.


CHER PLAYS THE PARAMOUNT IN LATE OCTOBER.

LECTURES AND READINGS

THE TRAGICALLY clever Brit novelist **Martin Amis** (*London Fields, Time's Arrow, Money*) reads at the 92nd Street Y on November 16 and will be joined by English scribe **Ian McEwan,** whose newest novel, *Black Dogs,* comes out in November.

◆

Is he the Hispanic Stanley Crouch? San Francisco's **Richard Rodriguez** is at the New York Public Library on November 17 and is certain to raise the hackles of orthodox lefties with his maverick ideas on bilingual education (he's against it), among other topics.

◆

An all-star lineup of eight American novelists—Norman Mailer, Harold Brodkey, Norman Rush, Mona Simpson, Michael Cunningham, Oscar Hijuelos, Barbara Probst Solomon, and Paule Marshall—will offer their insights on **"The Death of the Novel/The Life of the Novel."** The lecture, sponsored by the Lannan Foundation, takes place at Town Hall on September 24.

ERASURE AT THE BEACON.

◆

Playwright **Arthur Miller** (*Death of a Salesman, The Crucible, After the Fall*) reads at the 92nd Street Y on October 5.

COMEDY

HE SHARES HIS NAME with an Alabama autocrat and his fame with his 276-pound brother, Steve (a 49ers offensive lineman), but **George Wallace** has his own following. In a rare club appearance, Wallace takes the mike at Carolines September 22, 23, and 24.

◆

Nineteen-year-old **Dave Chappelle** is performing September 18 and 25 at the Boston Comedy Club, having recently completed a film with Dennis Quaid and Kathleen Turner.

◆

Jeff Altman, who counts among his close friends David Letterman and the fans of the NBC sitcom *Nurses,* performs at Carolines September 10, 11, and 12.

◆

The new comedy duo **Baus & Troché** has extended its summer success, "Candid Tandems," through this month,

Photographs: top right, Steve Double; bottom, Ilpomusto/London Features.

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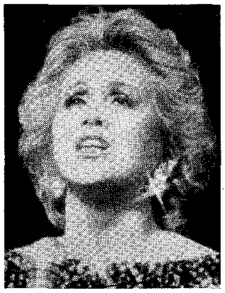
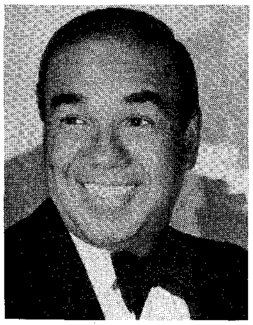


Barbara Cook
with Wally Harper
Sept. 15 thru
Oct. 24

Bobby Short
Oct. 27 thru
Dec. 31
returning
April 27 thru
June 26



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Jan. 5 thru
Jan. 23

Eartha Kitt
Jan. 26 thru
March 6

Dixie Carter
Mar. 30 thru
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* * *

Two of America's least favorite professions—dentists and lawyers—get a chance to humanize their image this fall. The **New York's Funniest Lawyer** contest starts its Wednesday-night run at Stand-Up NY on September 16. The **Colgate Stand-Up Face-Off,** a four-city comedy competition for dentists, will hold its semifinals September 23 and 24 in the same space.

WORLD BEAT

Gilberto Gil, WHO WAS INstrumental in reshaping the sound of Brazilian music in the late sixties, will perform at Town Hall November 13 and at the Ballroom November 17 through 22.

* * *

The Knitting Factory takes two unusual forays into ethnic music this fall. October 8 through 11, the vest-pocket club plays host to the **Radical Jewish Music Festival,** which brings together a half-dozen alternative Jewish bands and composers each night and attempts to answer the musical question "Do these people have anything in common?" In a possible effort to outdo itself, the Knitting Factory will also present the **Bagpipe Festival** on November 30 and December 1. The selection of bands ranges from traditional to, of course, "hard core."

* * *

The Village Vanguard brings together North and South America from December 1 through 6 when **Toninho Horta,** the noted Brazilian singer and guitarist, teams up with the American jazz rhythm section of **Gary Peacock** and **Billy Higgins.**

* * *

Part II of the **Seventeenth New York Salsa Festival** comes to the Garden on October 24, featuring "El Canario" José Alberto, plus Celia Cruz, Tito Rojas, and others.

* * *

The *Mambo Kings* crowd—we loved the book, not the movie—will rejoice at the chance to see percussionist **Tito Puente** live onstage, far from Armand Assante's mugging and all the film's distracting neckties. The salsa titan plays S.O.B.'s October 9.

AVANT-GARDE

THE CLUB SCENE, WE ALL know, is down for the count. Among the few highlights is the launching of **U.S.A.,** the brainchild of nightclub owner Peter Gatien, the man behind the Palladium, the Limelight, and the soon-to-reopen Tunnel. With a main room designed by Jean-Paul Gaultier, the 20,000-square-foot club, in the old Shubert Theater space on 47th Street, will feature 50-foot ceilings, cascading stairwells, and, one assumes, far too many club kids.

* * *

The **CMJ Music Marathon** returns October 28 through 31 for the twelfth time, with 350 alternative bands, each one of them no doubt a college-radio fave. That includes House of Love and Daisy Chainsaw.

* * *

The Kitchen, Chelsea's avant-garde performance theater, presents **"We Could Be Sheroes,"** a tribute to women's role models, from October 21 through 24. The show's lineup includes performance artists Dancenoise, Eileen Myles, Shelly Mars, Pat Oleszko, and others.

THE ROCHES CRAWL TO TOWN HALL.

The high priest of androgyny, **Quentin Crisp,** *settles in for an afternoon of tea with friends (you could be one) on September 20 and other dates at Performance Space 122.*

MISCELLANEOUS

WAS IT SO LONG AGO THAT American G.I.'s were hacking through the jungles of Guadalcanal and Sinatra was playing the Paramount? Well, the screaming teenage girls who remember those shows by now have had girls of their own, who in turn have had girls of *their* own. But this onetime copyboy for the Jersey *Journal* is still packing them in. This time, **Frank Sinatra**'s reunited with **Shirley MacLaine** for eight shows at Radio City Music Hall starting October 8.

* * *

The **Big Apple Circus** celebrates its fif-

Photograph by Alison Rose.

teenth season this year, pitching its one-ring tent next to the Metropolitan Opera in Lincoln Center from October 22 to January 10.

* * *

Cajun has cooled, but zydeco bands are still in ample supply. **Loup Garou** (pronounced "Loop Jaroo") continues its Thursday-night tradition at Raoul's Brasserie, in the old Rakel space off Varick Street. Either the music or the jambalaya prepared fresh by the band's lead singer, Jimmy Mack, was spicy enough to attract John-John Kennedy and Daryl Hannah this past summer.

* * *

The way things go, you know there will be a few people out there who will buy $50 tickets to see all fourteen nights of **Michael Crawford** crooning the music of Andrew Lloyd Webber. From September 22 through October 4, the Broadway star, it seems, will do everything short of levitating beneath Radio City's fabled proscenium arch. Instead, he'll do the next-to-impossible: perform works from *Starlight Express* with a straight face. Crawford will sing hits from nine musicals by the recently knighted composer, and he'll be joined onstage by a 52-piece orchestra and a choral ensemble.

* * *

Want evidence that the end of history is upon us? Consider that on November 2, a splinter group from the former Soviet strategic-missile force will stomp around the stage at Lincoln Center singing "God Bless America." Colonel Anatoly Bazhalkin will lead the **Red Star Red Army Chorus and Dance Ensemble** through a program of Russian folk songs and less traditional numbers, much as he led many members of the 130-man troupe against the coup last year.

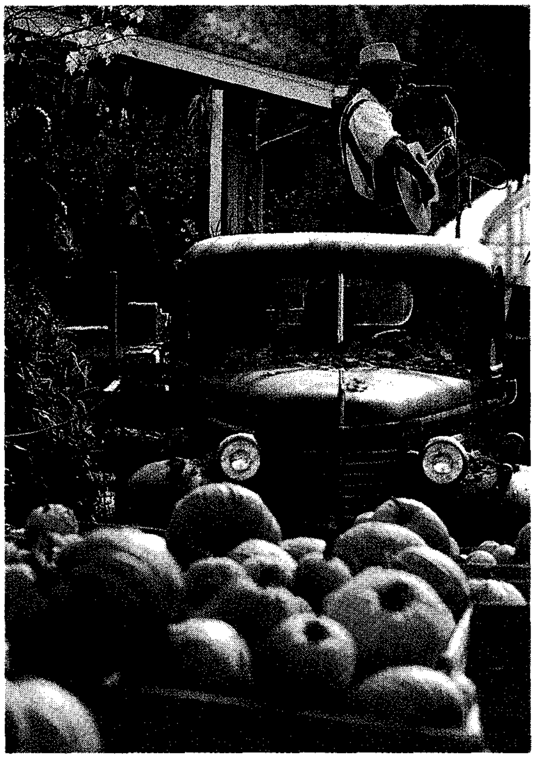
* * *

A New Mexico Indian performer (**Robert Mirabal**) meets a Cherokee-Tuscarora performer (**Pura Fe**) October 15, 16, and 17 at the Brooklyn Academy of Music. Mirabal will present his own works (on handcrafted flutes and drums), as will Pura Fe—who also lends her name to a musical group consisting of herself and Soni Moreno-Primeau.

* * *

On Madison Avenue, it's the Year of the Woman, and on Mott Street, it's the Year of the Monkey. On other streets, however, 1992 seems to be shaping up as the year of **Jelly Roll Morton.** First there was the Gregory Hines musical. Now there's a one-man show by Vernel Bagneris celebrating the New Orleans composer at Michael's Pub October 13 through November 7. And a show by Dr. Michael White's Original Liberty Jazz Band of New Orleans at the Vanguard on December 29, which is being billed as traditional Louisiana jazz in the spirit of, yes, Jelly Roll Morton.

ALEX WILLIAMS



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ALVIN AILEY GETS DIZZY AND DOES DUKE. THE HOUSTON BALLET SCRATCHES THE SEVEN-YEAR ITCH, AND MARK MORRIS HAS A 'HARD NUT' TO CRACK AT BAM. TENNESSEE TOES TAP FOR A SPELL ON A SOUTHERN 'FRONT PORCH,' AND FIVE WOMEN 'CHERCHEZ LA FEMME' AT THE NEXT WAVE FESTIVAL. 'MOTH' FLUTTERS TO MUSIC BY MARSALIS AND MONK.

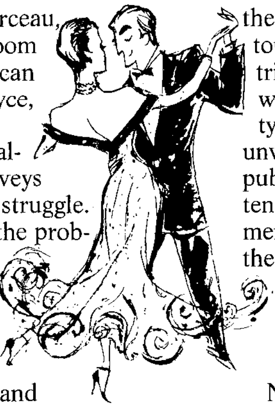
Dance

Skimming the erotic with the American Ballroom Theater

HE'S DARK AND SUAVELY masterful; she's all dulcet, fragile grace, with the gentlest hint of erotic possibility. Embracing, they skim fluently across the floor. Suddenly, without a tremor disturbing their swirling pattern, she lifts off into the air, the pale folds of her skirt curving around her like a halo, the two bodies working in such close harmony, it would seem as if their heartbeats had been synchronized.

It sounds like a delicious dream—almost embarrassing in its extravagant romance—but it's the image you carry away from a performance by that expert ballroom team Pierre Dulaine and Yvonne Marceau, the founders and stars of American Ballroom Theater. The skeptical and the converted can verify it when the company appears at the Joyce, November 17 to 29.

This unique troupe of eight couples—social-dance pros come in permanent pairs—purveys uncomplicated delight, but not without struggle. Since its start in 1984, it has wrestled with the problem of transforming the kind of dancing people love to *do* into a kind of dancing compelling enough to *watch*. (Groups like the Moiseyev, which present folk dance in concert, are up against the same problem.)



In exploring possible solutions, Dulaine and Marceau have expanded their repertory beyond the exhibition dance routines for which they once won prizes—brief, gorgeous numbers interspersed at competition ballroom events between the grueling bouts of set figures. Gradually, the company's material has come to encompass stage-oriented work by Broadway and film choreographers like Patricia Birch and Graciela Daniele.

This fall's show of new pieces will be divided down the middle. Showcasing the svelte technique and the striking personalities of the company's duos, the first half will survey the traditional categories of social dance: Latin, with its rambunctious and insinuating rhythms; audacious swing; and traditional ballroom (the waltz, the foxtrot, and their cousins). In each department, the choreography is arranged by an expert in the field. The swing entry, for instance, has been set by the 80-year-old Frank Manning, whose euphorically agile lindy hop evolved way back when at the Savoy in Harlem.

The second half of the program will be devoted to an ambitious 40-minute extravaganza by the ballet choreographer Peter Anastos. Called *The Silver Screen,* it appropriates music from Hollywood movies of the thirties—the ones that keep the revival houses packed—for a variegated suite of theatrically designed dances linked by an agreeably flimsy plot line.

Although it hasn't been easy for American Ballroom Theater to define itself, there are powerful elements working in its favor. Nostalgia is a central one; the melodies and the movements of decades of touch dancing lie deep in our personal and tribal memories. Another is the fact that, while some members of the dance community argue that ballroom, not being high art, is unworthy of concert presentation, the general public adores it. Dulaine says, "We don't pretend to be 'culture'; we're sheer entertainment. People can sit back and enjoy us and, at the same time, imagine they can do it themselves. Often, when we perform, members of the audience dance in the aisles during the intermission or, afterwards, down the street."

Not only is social dancing something the ordinary person's imperfect, unskilled body can do, it's a transparent metaphor for two subjects nearly everyone is fascinated by: romance and sex. Marceau, who started out as a ballet dancer, emphasizes the "dialogue" aspect of ballroom in terms that might apply equally to the bedroom. "Everybody," she points out incontrovertibly, "wants to be held in another person's arms. I love dancing with a partner, feeling his rhythm, the responses of his body and temperament. Your partner gives you new ideas, suggests things you might never have thought of, and you try them—why not?—and they're fun. They're wonderful!" Ballroom dancing, she asserts, reveals "why people want to be not just 'me' but part of a 'we.' " "Still," her partner adds ruefully, "it is so difficult to move as one."

TOBI TOBIAS

DANCERS FROM THE AMERICAN BALLROOM THEATER PERFORM *THE SILVER SCREEN*.

PHOTOGRAPH BY CHRIS CALLIS

Dance

Graham's group dances the almost gone but not forgotten, and Paul Taylor—if ever a whiz there was—does Oz.

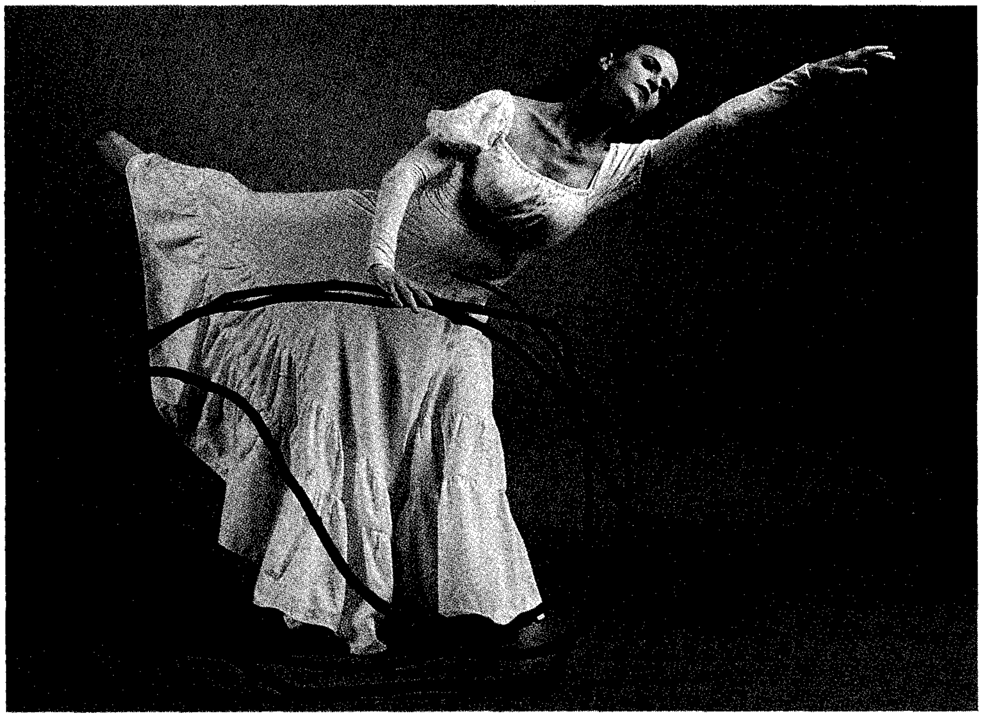
CITY CENTER

FROM OCTOBER 13 through 18, the immortal **Martha Graham Dance Company** presents "premieres" of revivals—choreographed so long ago that they qualify as brand-new works for most New Yorkers. By studying silent black-and-white "work films," the dancers have mastered these fleeting pieces of the past. Opening night is a benefit for the company, with hosts Liza Minnelli and Mikhail Baryshnikov introducing excerpts from *Panorama* (1935), which has been performed just once before, and the complete *Salem Shore* solo (1943). Other pieces by Graham—who died last year—are *Lamentation, Clytemnestra,* and the buoyant *Maple Leaf Rag* (with music by Scott Joplin). In addition, a vintage film of Graham's *Frontier* (1935) will be screened.

The **Paul Taylor Dance Company** returns October 27 through November 8 with the New York premiere of *Oz,* a fresh version of L. Frank Baum's classic tale of Dorothy, Toto, and the gang from Kansas; last year's swinging smash *Company B,* set to the music of the Andrews Sisters; and Taylor's well-known 1957 *Epic.*

From November 18 to 22, the **Houston Ballet** graces the stage of City Center after a seven-year absence. Artistic director Ben Stevenson leads the company through his own New York premiere, *The Miraculous Mandarin,* Paul Taylor's *Company B,* Balanchine's *Serenade,* and three New York premieres by Christopher Bruce: *Journey, Swansong,* and *Ghost Dances,* with South American folk songs.

Judith Jamison directs the **Alvin Ailey American Dance Theater** from December 9 through January 3, showcasing two untitled world premieres, one by Broadway choreographer Billy Wilson (set to the music of Dizzy Gillespie) and another by Donald Byrd (done to a score by Mio Morales). Also on the bill is *Frames,* choreographed by Dwight Rhoden and "set to a highly percussive score," which explores the grand theme of "relationships." Jawole Willa Jo Zollar will present *Shelter,* a piece about homelessness originally performed by the Urban Bush Women. An Alvin Ailey–Duke Ellington collaboration is also on the bill.



THE MARTHA GRAHAM DANCE COMPANY.

THE BROOKLYN ACADEMY OF MUSIC

BELGIAN CHOREOGRApher **Anne Teresa De Keersmaeker** makes her third appearance at BAM's Next Wave Festival with the American premiere of *Achterland* on October 30 and 31. A bit bewitching and just in time for Halloween, this piece depicts five women, immaculately dressed for success (complete with heels and suits), who recklessly lose their inhibitions. Live music by Belgian composer Eugene Ysaye and Hungarian composer Gyorgy Ligeti accompanies the piece.

FELD BALLETS COMES TO BROOKLYN.

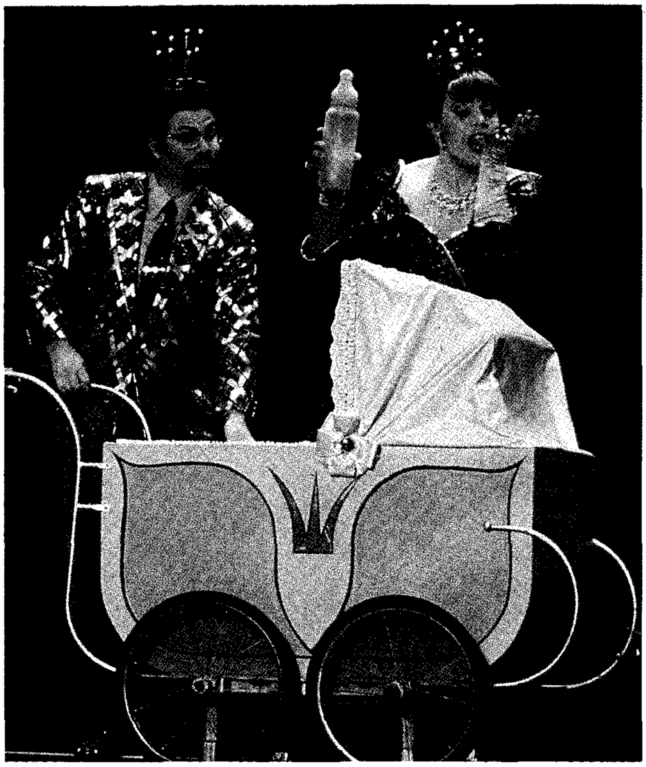
Another American premiere, *dah-dah-sko-dah-dah,* marks the noisy debut of Japanese choreographer and dancer **Saburo Teshigawara** and his company, **Karas,** on November 6 and 7. This recognized leader of the post-Butoh school of Japanese dance opens the piece with a free-jazz solo version of Stravinsky's *The Rite of Spring,* performed with only a piano and a saxophone. As the piece develops, dancers in motorcycle jackets join Teshigawara onstage—punching, poking, and collapsing amid industrial explosions of sound.

On November 10, 12, 13, and 14, **David Rousseve** and his company, **Reality,** present

Photographs: top, Lois Greenfeld; bottom, Martha Swope.

the final segment of a four-year dance-theater series, *Pull Your Head to the Moon: Tales of Creole Women.* In these stories based on his Creole grandmother, Rousseve mixes the past with the contemporary African-American movement. Featuring the Lavender Light Gay and Lesbian Choir, with music by Yasaye Barnwell.

Tired of tradition? **Mark Morris** wraps up the fall season with a funky rendition of *The Nutcracker,* December 11 through 27. With a design based on the work of comic-book artist Charles Burns, *The Hard Nut* adds a sixties slant to Tchaikovsky's ballet. This American premiere features sets by Adrianne Lobel, who designed the 1987 BAM opera *Nixon in China.*

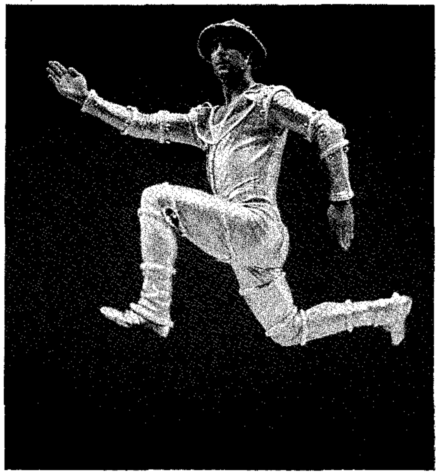

MARK MORRIS CRACKS 'THE HARD NUT.'

LINCOLN CENTER

The *Nutcracker* has been around for 100 years now—though it seems like forever—and the **New York City Ballet** celebrates the centennial from November 27 to January 3. For many New Yorkers, the arrival of the Balanchine ballet is the signal to start decking the halls. This year, the production boasts a tree that grows from 12 to 40 feet during the two-hour performance, "dozens of bushels of paper snow," and a record-breaking 250,000-watt finale. Mother Ginger's costume is nine feet wide, weighs 85 pounds, and needs to be lowered by pulley over the dancer's head.

The full season runs from November 17 through February 21 and includes a number of favorites: Bizet's *The Steadfast Tin Soldier,* which recounts the love between a tin soldier and paper-doll ballerina; Stravinsky's *Firebird;* and Mendelssohn's *A Midsummer Night's Dream.* Later in the season, keep an eye out for Peter Martins's *New Ballet.* In a surprising twist for City Ballet, classical music will be abandoned for the jazz of Wynton Marsalis.

The **Juilliard Dance Division** presents Dance Workshops on November 12, 13, and 14 and gives the public a chance to see how dances are put together—from scratch.


PAUL TAYLOR'S WIZARDLY 'OZ.'

THE JOYCE THEATER

In its fall brochure, the Joyce Theater quotes Goethe: "Thinking is more interesting than knowing, but less interesting than looking"—a philosophy that guides the Joyce in its tenth-anniversary year. **Garth Fagan Dance** kicks things off from September 22 through October 4 with the world premiere of *Moth Dreams,* set to a new score by Wynton Marsalis, Thelonious Monk, and André Jolivet. Last year's hit, *New York Griot* (with the ubiquitous Marsalis), and *Passions Distance* are also on the program.

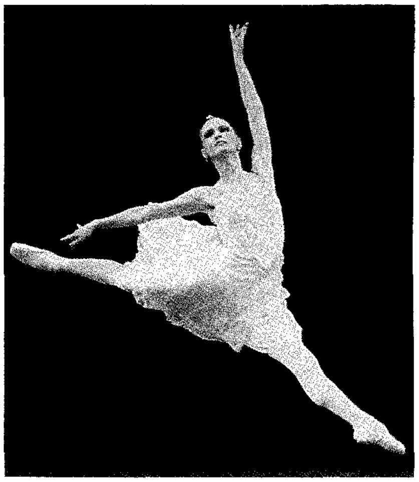
Italy's ten-member **Florence Dance Theatre** makes its New York debut October 6 through 11 with two premieres by the company's Virginia-educated co-founder, Keith Ferrone, and prima ballerina Marga Nativo. *Third Ballet (Of the Sun)* commemorates the voyage of Christopher Columbus in this quincentennial year.

Bill T. Jones/Arnie Zane & Co. offers five premieres and four revivals from October 13 through 22. Early works include *Dances With Brahms, Freedom of Information,* and *Social Intercourse.* Other dances, characterized by "ingenuity and athleticism," include *Last Night on Earth, Our Respected Dead, Fête, Havoc,* and *Aria.*

Two decades ago, Geoffrey Holder—the onetime spokesman for 7Up—choreographed the solo piece *Creation,* which will be performed in the **Trisler Danscompany** presentation October 27 through November 1. The guest soloist is Carmen De Lavallade, Holder's wife.

In what everyone's calling the Year of the Woman, both male and female roles will be danced by the fair sex when the 21-member **Takarazuka Revue Company** performs November 4 through 15. This Japanese troupe presents Linda Haberman and Kayoko Nakura's *Takarazuka*—a blend of eastern and western styles. Traditional and contemporary Japanese music is mixed with jazz, ragtime, and rhythm and blues.

Ballet Hispanico performs from December 1 through 13, presenting a world premiere choreographed by William Forsythe as well as the New York premiere of Graciela Daniele's *El Nuevo Mundo.* Also included is Daniele's hit from the past four seasons, *Cada Noche . . . Tango.*

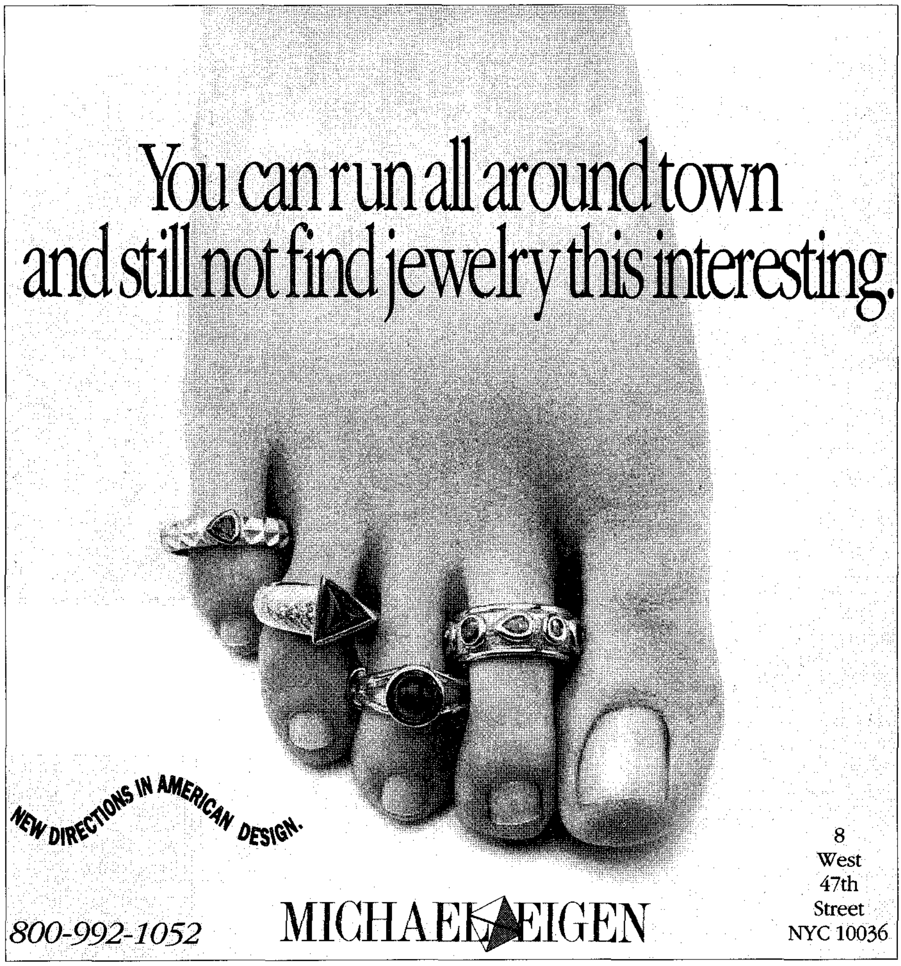

CITY BALLET DOES TCHAIKOVSKY.

AROUND TOWN

In a free performance, the **National Dance Institute** presents *Revelling Fanfare* in Bryant Park on September 18, as part of the Young Artists Concert Series. Juilliard trumpeters accompany the dancers.

Swiss Dance '92 (via the

Photographs: top, Catherine Ashmore; center, Paul Kolnik; bottom, Johan Elbers.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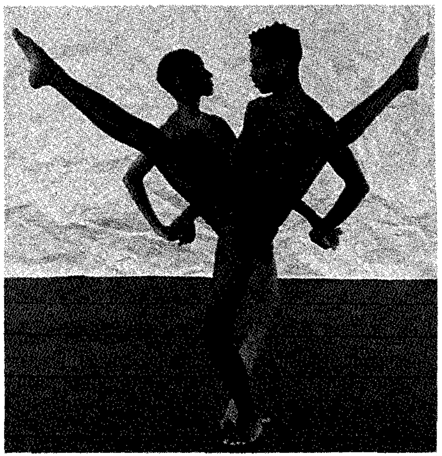
Dance

Alliance Française) features the **Compagnie Philippe Saire,** which performs in Florence Gould Hall October 9, 10, and 11. The company brings to life *Don Quixote*—"an encounter between choreography, Cervantes's imagination, and the world of Art Brut"—in a piece choreographed by Saire.

Dutch dancer and choreographer **Ton Simons** showcases four ambitious premieres, with styles and music ranging from Mozart's Viola Quintet in B Flat (in *Private Debates/Public Exhibition*) to the Velvet Underground (in *Black Mirror*). For two nights only, on October 1 and 2, at the Dia Art Foundation.

Tennessee Dance Theatre travels north to mark its New York debut at Symphony Space on October 9. Patsy Cline, Willie Nelson, and the Louisiana Honeydrippers do the background music for Dan Wagoner's *Round This World, Baby Mine.* From artistic directors Donna Rizzo and Andrew Krichels comes *Front Porch,* a series of vignettes based on the work of Flannery O'Connor, Eudora Welty, and Tennessee Williams, and *Canvas Cathedral,* danced to traditional gospel music.



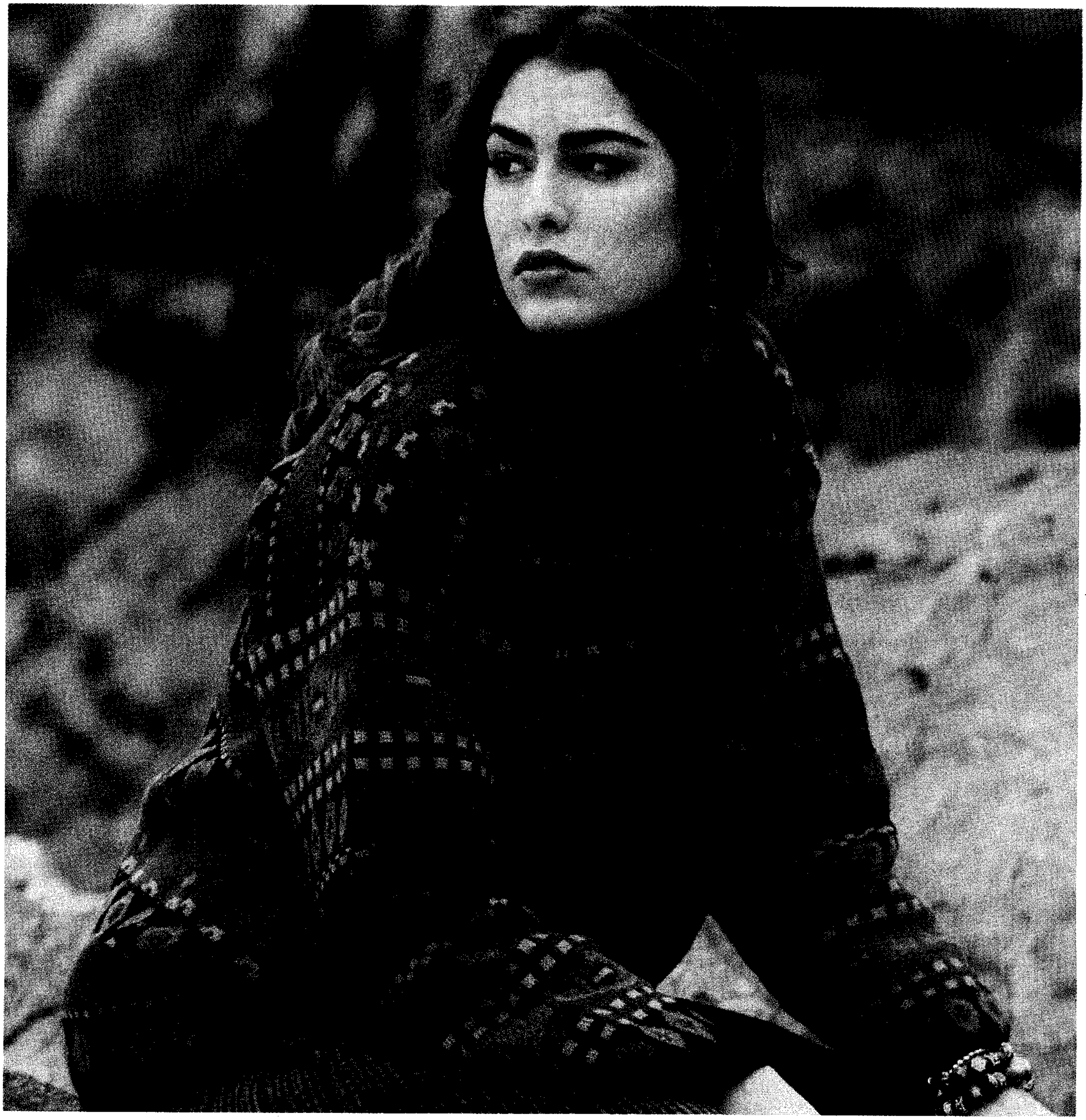
GARTH FAGAN AT THE JOYCE.

Feld Ballets/NY performs pieces from its repertoire at Brooklyn Center for the Performing Arts at Brooklyn College on November 7 and 8. Four premieres, choreographed by Eliot Feld, are slated for spring.

Dance Theater Workshop presents the work of young dancers and choreographers—without the glitz and fanfare of a *Nutcracker*—at 219 West 19th Street throughout the fall.

From November 18 through 21, the original **Neo Labos** performs at the Ohio Theater, with a post-performance discussion on November 21. On the bill is a dance based on Edward Albee's *Who's Afraid of Virginia Woolf?* Gia Kourlas

Photograph by Steve Labuzzetta.



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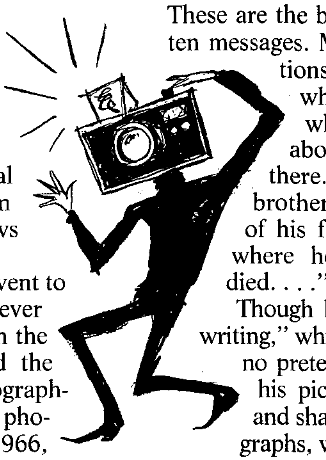
JOHN BALDESSARI MIXES THE MAUDLIN WITH THE MOVIES, JAN GROOVER GIVES HER STILL-LIFES A FRENCH TWIST, AND WE SEE AARON SISKIND FROM PAST TO PRESENT. JOHN COPLANS LOOKS OVER HIS SHOULDER, NICHOLAS NIXON IS GUIDED BY THE BLIND, AND LEO RUBINFIEN DRAWS US A MAP AT THE MET.

Photography

Duane Michals spins tales of love and death

DUANE MICHALS SAYS HIS photographs are failures. "I want to know what time *is*," he explains, "not what a clock looks like," and then laments that time won't stand still for its portrait.

Back in 1958, Michals, then a graphic designer, borrowed a camera on a trip to Russia and found himself with a new profession. For a man who's been failing ever since, he's having a pretty good year. The International Center of Photography is showing his first American retrospective, *The Duane Michals Show,* from September 11 through November 8 (Fifth Avenue at 94th Street; organized by the Museum of Photographic Arts in San Diego), and the Sidney Janis Gallery exhibits new work from September 17 through October 10. France, England, and Germany gave him retrospectives long ago. This year, Michals became an honorary fellow of the Royal Photographic Society; France awarded him the Legion of Arts and Letters; and shows went up from Boca Raton to Bratislava.



Michals, 60, claims he's lucky he never went to photography school, which means he never learned what he wasn't supposed to do. In the sixties and seventies, he simply ignored the mainstream and pioneered two new photographic modes: the narrative sequence and the photograph with handwritten text on it. In 1966, when, as he puts it, "you had to be either Ansel Adams or Dorothea Lange," Michals blithely took sequences that tilted instead toward Jorge Luis Borges and Lewis Carroll.

For almost a century, no one but photojournalists had photographed narratives. When Michals did, he set out to picture both the invisible and the impossible. "To photograph reality is to photograph nothing," he says. "Instead of showing someone snoring, I'd rather photograph their dreams." So he chronicles an angel making love to a woman and falling into the mortal state of guilt, or follows a dead man's spirit as it leaves his body.

Michals is, in fact, obsessed with love and death: "If I ever solve those issues, I'll be out of a career," he announces cheerfully. He seeks solutions in photography's mistakes and insufficiencies: fuzzy focus, double exposure, blur, the inability of the single frame to reveal everything. He thrives on imperfection, and his setups are exquisitely makeshift. No one is expected to believe that an angel with cardboard wings is a heavenly being, only that he represents one. When Michals builds a ragged pyramid in the Egyptian desert, he photographs it up close, so it looms larger than the Pharaohs'.

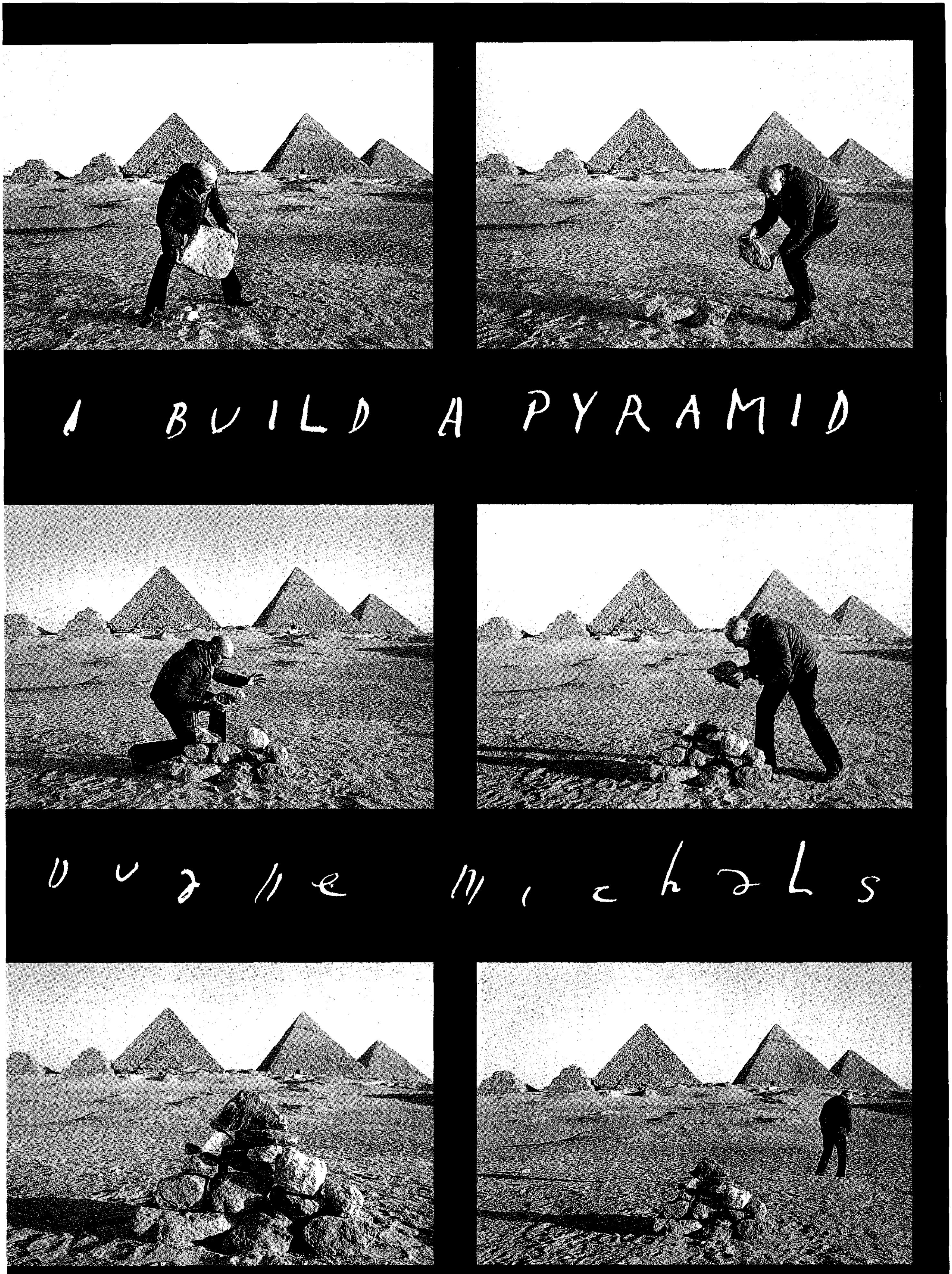
The photographer's second powerful innovation, the addition of written text, further enshrines mistakes. Both letters and spelling falter now and again, and when he crosses out words, he leaves the cross-outs in place: These are the blurs and double exposures of handwritten messages. Michals points out that the written captions usually attached to photographs explain what's in the picture, whereas his explain what's not. A picture of a parking lot talks about the burlesque house that once was there. A fairly somber picture of his father, brother, and partially obscured mother speaks of his father alone: "I wanted him to tell me where he had hidden his affections. But he died. . . ."

Though he calls himself "the Henri Rousseau of writing," which might be a little generous, Michals has no pretensions to literature. He writes poems on his pictures that veer between delicate insight and shameless doggerel. He also paints on photographs, with equally mixed results, and takes such vivid political aim that a picture of a priest holding a cross to a young man's head like a pistol caused an uproar when it appeared in the *Times* last year.

Michals, as always, takes chances; he's entirely willing, even delighted, to risk being unfashionable, too innocent, childish, or outspoken. At his best and most provocative, he teaches the camera to cartwheel through the terrain of dreams, unconscious wishes, spiritual yearnings, and transfigurations.

A recent scientific journal reported a new way of making images of the brain's activity while the subject is thinking. The scientists needn't have bothered. Duane Michals got there first, and he captured the thought itself.

VICKI GOLDBERG


I BUILD A PYRAMID
Duane Michals

***I BUILD A PYRAMID* (1978).**

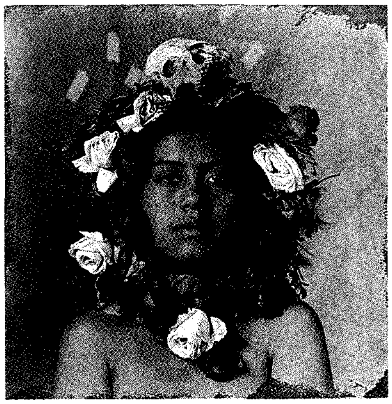
HIROJI KUBUTA'S 'SOUTH PADRE ISLAND, TEXAS.'

Photography

The wicked Weegee was a forties city clicker. Schenk keeps his hand in, and Bloom and Hill slip us a disc.

* * *

Aaron Siskind BEGAN his photography career in 1930 with the simple folding camera (barely a step up from a box camera) that he received as a wedding gift. The show at the Robert Mann Gallery begins with an album of Siskind's first attempts, honeymoon snapshots that only occasionally hint at his future talent. The show follows the virtually untrained photographer as he begins documenting people and places and makes the transition to the strongly abstract works—rich in texture and expression—for which he is known. (42 East 76th Street; September 24 through November 21.) Pace/MacGill exhibits Siskind's series of teenagers and children diving into a swimming hole. (32 East 57th Street; September 10 through October 24.)



GONZÁLEZ PALMA'S 'LA ROSA.'

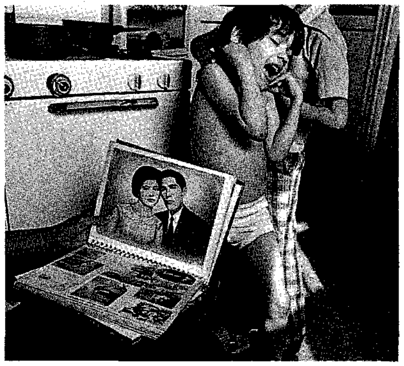
AT LAST SPRING'S FOTOFEST in Houston, numerous shows displayed Latin American photography. But what really had people talking was the unknown **Luis González Palma,** an architect from Guatemala whose symbolic figures ornamented with wings, crowns of thorns, dried roses, and skulls suggest both colonialism and pre-Columbian traditions. In his Mayan portraits, startling white eyes gaze with fixed stares from wide, sepia-colored faces. (Lowinsky Gallery, 575 Broadway, near Prince Street; September 22 through November 21.)

* * *

TO ILLUSTRATORS and artists in the early 1900s, **Charles Schenk**'s photographs of hands squeezing corsets, fastening boot hooks, and tipping glasses were merely studies—meant to be used as reference for commercial work. More recently, the disembodied hands, whimsically grouped in twos and threes, have intrigued the likes of collector Sam Wagstaff and curators from MOMA and the Getty Museum. James Danziger Gallery shows a collection of the tea-colored hands, with flags and draperies. (415 West Broadway, near Spring Street; September 10 through October 10.)

* * *

Pigs' Heads at a Street Market, Chungking is just one of the poetic works in "A Map of the East," **Leo Rubinfien**'s show at the Metropolitan. Since spending his teenage years in Japan, Rubinfien has returned repeatedly to the East, recording his Westerner's view of Asia in more than 100,000 images. The accompanying book will be published by David R. Godine. (82nd Street and Fifth Avenue; October 2 through January 3, 1993.)



A EUGENE RICHARDS DETAIL.

* * *

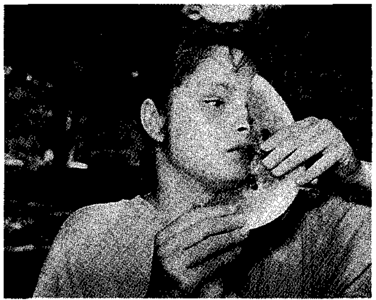
Eugene Richards matches powerful photographs of a woman who has cancer with equally pow-

Photographs: top, International Center of Photography; center, the Camera Club of New York; bottom, Lowinsky Gallery.

erful excerpts from her diary. Richards's twenty-year retrospective will be at the Camera Club of America. (853 Broadway, at 14th Street; September 10 through October 23.)

* * *

SOMETIMES IT TAKES new eyes to reveal the familiar. In the billboard-size, intensely colored photographs of "From Sea to Shining Sea: A Portrait of America," **Hiroji Kubuta**—who is Japanese—attempts to document America in all its glory. He has crisscrossed the country—capturing a town meeting in Warren, Vermont, and spring break on South Padre Island, Texas; a procession of Sioux at Wounded Knee and a Macy's Thanksgiving Day parade. (International Center of Photography, 1130 Fifth Avenue, at 94th Street; November 15 through January 31, 1993.)


'JAMIE WATKINS,' BY NIXON.

* * *

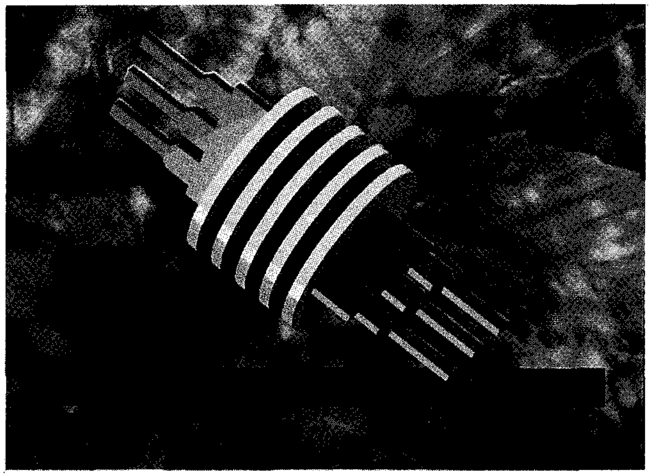
Carrie Mae Weems says she incorporates language "to play around with, to stretch and push out the photograph." In this exhibition, photographs of the art and culture of the Gullah people on Georgia's Sea Islands are accompanied by ceramic commemorative plates bearing lively narrative texts. (PPOW, 532 Broadway, near Spring Street; November 19 through December 23.)

* * *

Suzanne Bloom and Ed Hill, the husband-and-wife team known as Manual, juxtapose computer-generated images with appropriated photos of forestry and classic artworks. In one image, the graphic lines of two fabricated cylinders placed next to a scarred landscape of felled logs illuminate the frailty of a depleted forest. (Jayne H. Baum Gallery, 588 Broadway, near Houston Street; September 10 through October 17.)

* * *

THE SUBJECTS OF **Mario Cravo Neto**'s sculptural black-and-white photos are native and longtime Brazilians—Indians, blacks whose ancestors were taken there as slaves—and suggest the religious and cultural fusion in Brazil. But it is the African influence, heavy with mystery and native ritual, that permeates Neto's images: slender fish crossed over a naked back, a tortoise shell eclipsing a man's face, and twin chicks pinched between creased fingers. (Witkin Gallery, 415 West Broadway, near Spring Street; September 10 through October 24.)


HILL AND BLOOM'S 'MILES TO GO . . .'

* * *

IN HIS NEW MIXED-MEDIA collages, conceptual artist and photographer **John Baldessari** combines movie stills with cutouts from "kind of maudlin" photos of everyday life near his home in Santa Monica, California. (Sonnabend Gallery, 420 West Broadway, near Spring Street; September 19 through October 10.)

* * *

IN *The Critic,* ARTHUR FELLIG—a.k.a. Weegee—catches a shabby onlooker peering up at a pair of society matrons clad in diamond tiaras and furs. That's just one image in **"Weegee: Portrait of a City,"** the late newspaper photographer's gritty and sometimes satirical take on forties New York. (Janet Borden, 560 Broadway, near Prince Street; December 1 through January 16, 1993.) Additional works will be at Pace/MacGill. (32 East 57th Street; October 29 through November 28.)

EXP
NEW CARS
GET MORE MILEAGE
TWO GALLERIES PUT WEEGEE ON THEIR WALLS.

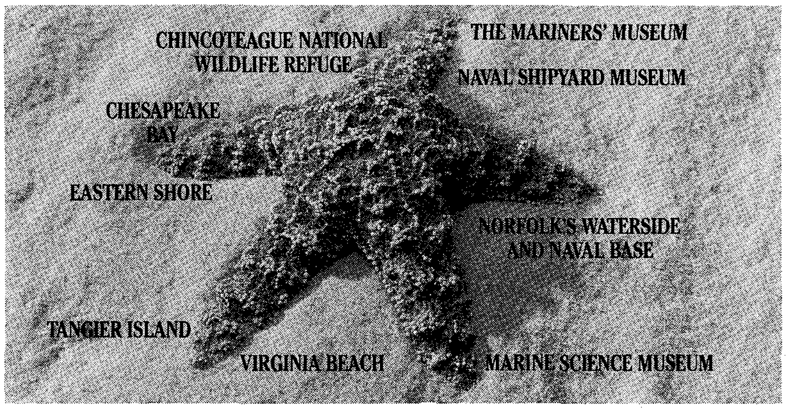
* * *

THE FIRST EXHIBIT at Gallery 292 features the maverick southern artist **Ralph Eugene Meatyard.** An optician by trade, the Kentucky recluse photographed haunting compositions of children, masks, and American flags against a Faulkneresque countryside. (120 Wooster Street; September 24 through October 24.)

* * *

SINCE 1987, **Philip Trager,** previously known for his architectural photographs, has focused on warmer subject matter—the human body. Setting the work of 34 choreographers against the lush backdrop of lawns and parks, Trager casts a different light on the notion of a "nude in a landscape." The exuberant results will be shown at the Julie Saul Gallery and in the book *Dancers* (Little, Brown). (155 Spring Street; October 17 through November 14.)

Photographs: top right, Jayne Baum Gallery; center, Zabriskie Gallery, bottom, Pace/MacGill Gallery.



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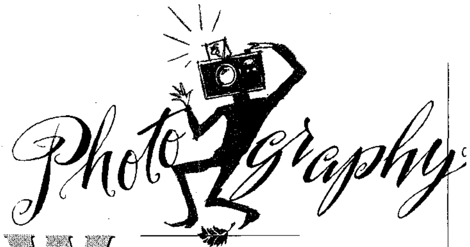
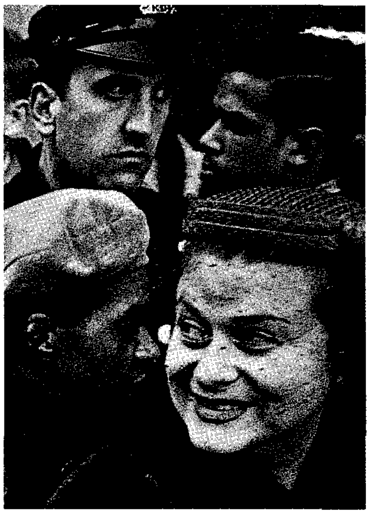


WHEN HE RETURNED TO NEW York in the fifties after spending six years in Paris, **William Klein** was assaulted by images, which he captured with innovative shots. The work here spans four decades—his photojournalism, his *Vogue* spreads, and his most recent oversize contact prints enhanced with bold slashes of primary colors. (Howard Greenberg Gallery, 120 Wooster Street; September 24 through October 24.)

ALSO NOTABLE: IN CONJUNCTION with a citywide celebration of the Russian avant-garde, **"Liberation of the Aesthetic"** includes vintage Russian photographs taken from 1910 to 1930 (Houk Friedman, 1094 Madison Avenue, near 82nd Street; September 24 through November 7). For his newest series of contact prints, **Nicholas Nixon** spent two years photographing students at the Perkins School for the Blind, near Boston (Zabriskie Gallery, 724 Fifth Avenue, near 57th Street; October 21 through December 5). **John Coplans** continues his series of self-portraits using his own body—this time from the rear—in "Self Portrait: Back" (Andrea Rosen Gallery, 130 Prince Street; September 11 through October 17). **Yousuf Karsh** captured, in elegant black-and-white and color portraits, men and women "whose achievements have enriched the country's cultural landscape" (International Center of Photography Midtown, 1133 Avenue of the Americas, at 43rd Street; October 23 through January 24, 1993). **Jan Groover's** latest still-lifes incorporate the quiet landscape of her new home in rural France (Robert Miller, 41 East 57th Street; October 20 through November 14). KATE O'HARA



KLEIN'S 'FOUR HEADS, NEW YORK.'

Photograph courtesy of the Howard Greenberg Gallery.

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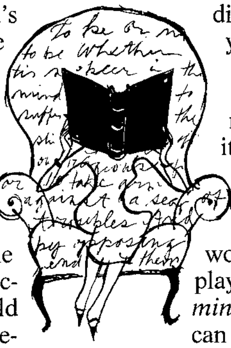
Books

John Updike's saucy Memories of the Ford Administration

"LIVE FREE OR STAY HOME," adjures the narrator of John Updike's fifteenth novel, rewriting the motto of the Granite State in response to the confusion wrought by limitless American opportunity. In *Memories of the Ford Administration* (to be published in November by Alfred A. Knopf), New Hampshire college professor Alfred Clayton tells us what happened to him from 1974 to 1977, when the sexual freedom enjoyed by the gilded and youthful in the sixties had filtered down to the ordinary and middle-aged. At Wayward Junior College, the faculty are doing everything they can to justify its name. Professors romance other professors' wives, students, students' mothers. Alfred's marriage all but ends and, for most of the book, remains in limbo.



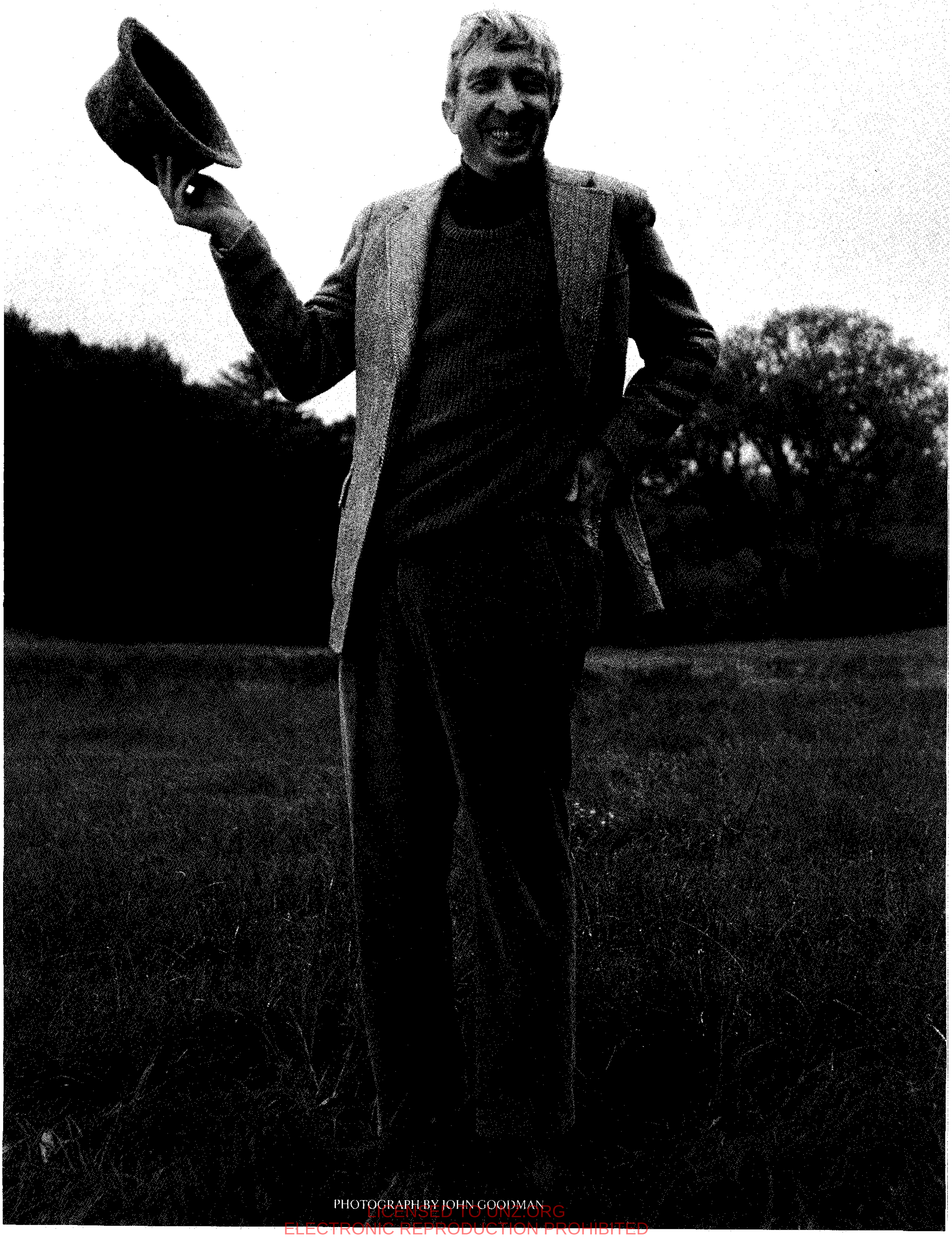
At the same time, Alfred is writing his biography of President James Buchanan, who, unlike Alfred, lived just *before* a time of national cataclysm. The last president before the Civil War, he tried to fend it off with compromise and legalisms, and shrank from using force to preserve the Union. The only president who never married, he lived, according to Alfred, a life of rectitude after a mild slight led to his fiancée's breaking their engagement, then dying from a possibly intentional overdose of laudanum. "He projected a certain vaporous largeness," says Alfred, "the largeness of ambivalence. . . .The old gent was so *gallant,* there in the trembling shade of the Civil War." In the end, though, Alfred abandons his book, which has "ground to a halt of its own growing weight, all that comparing of subtly disparate secondary versions of the facts . . . that offers no deliverance from itself, only a final vibrant indeterminacy, infinitely detailed and yet ambiguous—as unsettled, these dead facts, as if alive."

Updike's own facts of life, of course, quiver with their potential for poignancy or embarrassment. It seems implausible that among our most popular songs during the Ford years were "Have You Never Been Mellow?" and "Shake Your Booty," that we read *The Grass Is Always Greener Over the Septic Tank,* that so many of us took advantage of the fortuitous presence of a member of the opposite sex and the momentary historical absence of incurable venereal disease, but there it is, and it is no use saying that you are not part of that first-person plural. As Updike says, we're all in this America together, all sharing not only joy but the corruption and vulgarity of self-expression. "Live free or die," thunders the motto of the rebellious colony, but what a life!

The correspondences to Updike's own life at times poke through the fictional surface. Like Alfred, Updike, now 60, has experienced some marital turbulence. After a dozen years of marriage to a Harvard classmate, he had an affair, in 1965, that he thought would lead to divorce; it didn't, but he left his wife a dozen years later, to marry a psychiatric social worker. Alfred, like Updike, is the watchful only child of a doting mother and suffers from a recurrent, disabling affliction. In Alfred's case it's asthma rather than psoriasis, but Updike's problem is acknowledged in a reference to Alfred's mother's "lizardlike" skin, to Alfred's "reptile brain." Updike has written a work of his own about the fifteenth president—a play, *Buchanan Dying. Memories of the Ford Administration* continues his examination of American history as it is lived. Unlike Gore Vidal, who rewrites the past to conform to his own cynicism and perversity, Updike takes the larger view: How have we evolved, grown, rotted from what we were? How much are we creatures of our wills or of the rolling tides that elect presidents, sunder countries, push singles into the Top 40? How, above all, does the present become the past? "What a quick idle thing a life is, in retrospect," thinks Alfred. "How quickly we become history, while wanting always to be news."

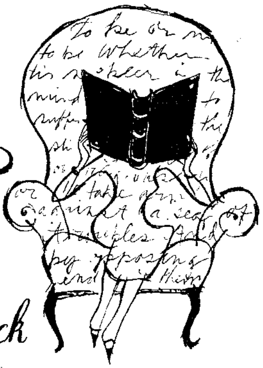
A metaphor of fire, symbol of passion and revolution, flickers through Updike's novel, leading us to wonder whether Alfred, like his hero, will be subjected to the cleansing fire of violence. As Updike knows, there is no need: Individuality becomes subsumed in nature, individuals become ash in the furnace of history. Live free *and* die.

RHODA KOENIG



PHOTOGRAPH BY JOHN GOODMAN

Books



Magic at the net, Selznick on the set, and Burroughs on his pet. Lives of Jesus and JFK, Caine and Cleese

FICTION

The Swiss Account, by Paul Erdman. This work of a distant place and time—the Nazis are developing the atom bomb, people have spare money—concerns a fictional spy mission during World War II by then–OSS operative Allen Dulles. Tor Books; 320 pages; $21.95; October.

The Venerable Bead, by Richard Condon. The master of paranoia deals this time with spies in Hollywood, criminals in Washington, and a yogurt the world has been waiting for. St. Martin's Press; 304 pages; $21.95; November.

Folly, by Susan Minot. Between the two world wars, a wealthy Boston woman tries to decide between two very different prospective husbands in a novel by the author of *Monkeys* and *Lust & Other Stories.* Houghton Mifflin; 279 pages; $19.95; October.

The Certificate, by Isaac Bashevis Singer. Translated by Leonard Wolf. A novel of sex and politics among Jews in the Warsaw of the twenties waiting to emigrate to Palestine. Farrar, Straus and Giroux; 288 pages; $22; November.

The Porcupine, by Julian Barnes. The trial of a deposed leader in a former Soviet satellite becomes a forum for political and emotional ambiguities in this novel by the author of *Flaubert's Parrot.* Alfred A. Knopf; 144 pages; $17; November.

Inshallah, by Oriana Fallaci. French, American, Italian, and Arab characters populate this novel set in the chaos of Beirut. Doubleday; 608 pages; $25; November.

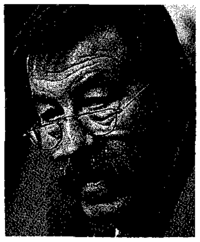
Black Dogs, by Ian McEwan. Writing a memoir of his wife's parents, an Englishman delves into their Communist past. Doubleday; 176 pages; $19.50; November.

To Begin Again, by M. F. K. Fisher. Stories and memoirs from the delicate intelligence that produced *The Art of Eating* and *Among Friends.* Pantheon Books; 192 pages; $21; November.

Certain Women, by Madeleine L'Engle. A successful actress puts her stage career on hold and goes back into her past when she visits the deathbed of her eight-times-married actor father. Farrar, Straus and Giroux; 352 pages; $21; October.

Smart Hearts in the City, by Barbara Probst Solomon. Harlem, the upper-class Jewish world of the forties, and a lawsuit against a relative are the stuff of this New York novel. Harcourt Brace Jovanovich; 224 pages; $21.95; November.

New Stories From the South, edited by Shannon Ravenel. Fiction of the past year by writers famous and obscure, including Peter Taylor, Padgett Powell, and Lee Smith. Algonquin Books; 368 pages; $10.95 (paper); October.



The Call of the Toad, by Günter Grass. A romance between a German art historian and a Polish art restorer who scheme to make a killing in the cemetery business. Harcourt Brace Jovanovich; 256 pages; $19.95; October.

Donovan's Wife, by Tom Wicker. The former New York *Times* columnist takes the lid off the Capitol to show us the reptile and insect life underneath in this novel of a tough and dirty Senate race. William Morrow; 356 pages; $22; October.

Driving Force, by Dick Francis. The latest racing caper from the horse-mystery writer. In this one, a horse-box owner becomes ensnared in a skein of inexplicable violence. G. P. Putnam's Sons; 320 pages; $21.95; October.

Maybe the Moon, by Armistead Maupin. A novel about the professional and personal adventures in Hollywood of a midget actress. By the author of the well-received *Tales of the City* series. HarperCollins; 320 pages; $22; October.

A Dubious Legacy, by Mary Wesley. A four-decade romance involving three couples in the English countryside demonstrates the deceptive appearance of innocence and experience. Viking; 272 pages; $21; November.

The Tale of the Body Thief, by Anne Rice. Further adventures of the vampire Lestat—the hero and villain of three previous novels—who, alone, without a coven, embarks on a quest of personal discovery. Alfred A. Knopf; 428 pages; $24; October.

Alice, by Whoopi Goldberg. Illustrated by John Rocco. A modern fairy tale that seems to owe more to Grace Slick than to Lewis Carroll, about a little girl lost in a strange place, with her only companion a funky rabbit. Bantam; 48 pages; $15; October.

The Oxford Book of American Short Stories, edited by Joyce Carol Oates. An anthology that combines the classic with the unexpected, offering works by Hemingway, Poe, Cheever, Melville, Kate Chopin, Alice Adams, and Amy Tan. Oxford University Press; 640 pages; $25; October.

Arcadia, by Jim Crace. On his eightieth birthday, a wealthy and powerful man decides to fulfill his ambitions and his dreams of vengeance. Atheneum; 311 pages; $20; October.

Flying In to Love, by D. M. Thomas. The author of *The White Hotel* creates a political and sexual fantasy based on the Kennedy assassination. Charles Scribner's Sons; 242 pages; $20; October.

SHOW BIZ

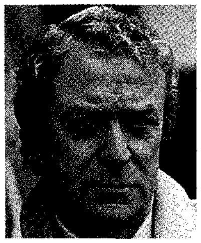
Cleese Encounters, by Jonathan Margolis. An unauthorized—"indeed," says the publisher, "actively discouraged"—biog-

Photographs: top right, James Wilson/Woodfin Camp; center left, Lawrence Ivy/Outline; center right, Benainous/Duclos/Gamma-Liaison; bottom, Jacques Chenet/Woodfin Camp.

raphy of the tallest Python and worst-tempered hotelier on TV. St. Martin's Press; 272 pages; $19.95; October.

Horowitz, by Harold C. Schonberg. A biography of the troubled and mysterious Russian pianist, whose work the former New York *Times* music critic followed for 50 years. Simon & Schuster; 432 pages; $27.50; November.

Showman, by David Thomson. The first writer to be granted access to his papers tells the busy life of David O. Selznick, the maker of *Gone With the Wind.* Alfred A. Knopf; 816 pages; $35; November.



What's It All About?, by Michael Caine. The cockney con man, transvestite killer, and sensitive chap—in movies directed by everyone from Irwin Allen to Woody Allen—tells the story of his life. Turtle Bay Books; 496 pages; $24; December.

Bill Graham Presents, by Bill Graham and Robert Greenfield. The autobiography of the late entrepreneur of rock, who filled the Fillmores East and West with such acts as the Grateful Dead and the Rolling Stones. Doubleday; 576 pages; $24; October.

Push Comes to Shove: An Autobiography, by Twyla Tharp. The choreographer who has created a new dance language in her work for Jerome Robbins, Milos Forman, and Mikhail Baryshnikov tells how she became who she is. Bantam; 352 pages; $24.50; December.

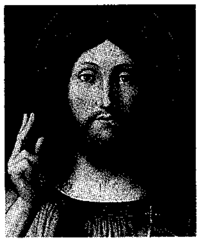
Siegfried & Roy, by Siegfried and Roy, with Annette Tapert. The story of two boys from war-torn Germany who grew up to become masters of the white tigers with which they perform six times a week in Las Vegas. William Morrow; 256 pages; $30; October.

Leonard Bernstein, by Schuyler Chapin. The former Columbia Records executive and general manager of the Metropolitan Opera recalls his friendship and business dealings with the composer-conductor. Walker; 192 pages; $17.95; October.

The Cabin, by David Mamet. Autobiographical essays about the dramatist's work, travel, and life in the theater. Turtle Bay Books; 158 pages; $20; November.

OTHER PEOPLE'S LIVES

Dharma Lion, by Michael Schumacher. A biography of the Beat-hippie-Buddhist poet Allen Ginsberg, this includes portraits of such friends as Jack Kerouac, William Burroughs, and Bob Dylan. St. Martin's Press; 752 pages; $32.50; October.



Jesus, by A. N. Wilson. The biographer of Tolstoy and C. S. Lewis takes on the much-mythologized figure at the center of a popular religion and seeks to dispel many of the myths that have collected about him. W. W. Norton; 320 pages; $22.95; October.

The Rascal King, by Jack Beatty. A life of James Michael Curley (on whom *The Last Hurrah* was based), the popular and felonious longtime mayor of Boston. Addison-Wesley; 624 pages; $25; October.

The Dark Side of Power, by Carl Blumay with Henry Edwards. A former associate of Armand Hammer's speaks of the business life, married life, and self-made myth of the head of Occidental Petroleum. Simon & Schuster; 496 pages; $25; November.

Magic Johnson: My Life, with William Novak. The story of the basketball star whose sports career may be cut short now that he's contracted the AIDS virus. Random House; 288 pages; $22; November.

Elsie de Wolfe, by Nina Campbell and Caroline Seebohm. The biography by one interior decorator (Campbell) of another, who made the twentieth-century home light and bright while having a rather lively life herself. Clarkson Potter; 160 pages; $35; November.

It Doesn't Take a Hero: The Autobiography, by H. Norman Schwarzkopf with Peter Petre. The memoirs of the general who became the appealing hero of the Gulf War. Bantam; 432 pages; $25; October.

JFK: Reckless Youth, by Nigel Hamilton. Much new material on John F. Kennedy's early years, on his illnesses, war service, and playboy life, including his affair with a suspected Nazi spy. Random House; 928 pages; $30; November.

Writing Dangerously, by Carol Brightman. A biography of the outspoken critic and novelist Mary McCarthy, based on interviews with the late writer as well as access to her papers. Clarkson Potter; 624 pages; $30; November.

Pasolini Requiem, by Barth David Schwartz. This biography of the homosexual left-wing filmmaker, poet, and novelist (Pantheon is also reprinting his novel, *A Violent Life*) makes use of new material that has emerged since his murder in 1975. Pantheon Books; 784 pages; $35; November.

Incest, by Anaïs Nin. In diaries from 1932 to 1934, the story of *Henry and June* continues, with new revelations about Miller and his wife and about Nin's father. Harcourt Brace Jovanovich; 400 pages; $24.95; October.

Daniel Boone, by John Mack Faragher. A biography of the frontier hero who, by scouting, building, and war, pushed America westward. Henry Holt; 320 pages; $27.50; October.

The Grimaldis of Monaco, by Anne Edwards. The biographer of Margaret Mitchell, Queen Mary, and Vivien Leigh promises loads of scandal in this history of the passionate dynasty. William Morrow; 384 pages; $23; October.

Theodore Roosevelt, by Nathan Miller. A biography of the twenty-sixth president of the United States—the robust warrior and peacemaker who began the American century. William Morrow; 542 pages; $27.50; November.

My Breast, by Joyce Wadler. An expanded version of the *New York* articles on how the author came to terms with a diagnosis of breast cancer. Addison-Wesley; 192 pages; $16.95; October.

What Did I Do?, by Larry Rivers with Arnold Weinstein. In this "unauthorized autobiography," the artist recalls his past as a jazz musician, fighter, and lover. HarperCollins; 384 pages; $30; October.

Anne Morrow Lindbergh: A Gift for Life, by Dorothy Herrmann. A biography of the author and aviator that focuses on her political as well as personal life. Ticknor & Fields; 352 pages; $24.95; November.

IN PICTURES

The Discovery of America, by Saul Steinberg. This collection of drawings obviously includes views of New York, but the artist gets out, as well, to Las Vegas, the Long Island potato fields, and the plains where the buffalo roam. Alfred A. Knopf; 228 pages; $50; October.

Origins Reconsidered, by Richard Leakey

Photographs: top left, Graham Trott/Outline; center top, right, Granger Collection; center bottom, Gamma-Liaison.

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Books

and Roger Lewin. The paleoanthropologist looks back on his discoveries and theories and investigates how humans evolved, not only physically but morally. Doubleday; 400 pages; $25; October.

Evidence, by Luc Sante. The author of *Low Life,* a look at Manhattan's unsavory past, offers a critique of 55 unsavory photographs taken by city police from 1914 to 1918. Farrar, Straus and Giroux; 128 pages; $40 ($16, paper); November.

The Jazz People of New Orleans, by Lee Friedlander. Portraits—from nearly twenty years of visits to the Mississippi Delta—of musicians in repose or making music. Pantheon Books; 120 pages; $50; November.

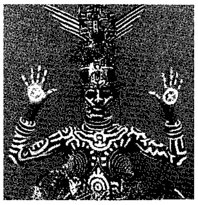
The Compleat Gentleman, by Geoffrey Beard. Five hundred years of top hats and manners in the English upper crust. Rizzoli; 224 pages; $50; November.

From Manet to Manhattan, by Peter Watson. Artists are only some of the players in this tale of dealers, patrons, auctioneers, and crooks who make up the modern art market. Random House; 532 pages; $35; November.

Rodgers & Hammerstein, by Ethan Mordden. An illustrated celebration of the work of the authors of *Carousel, South Pacific,* and the show that gave the exclamation point to Broadway, *Oklahoma!* Harry N. Abrams; 224 pages; $45; October.

Photographed by Bachrach. An anthology of pictures by the studio that, from 1868, has photographed every president, as well as numerous celebrities and society brides. Rizzoli, 192 pages; $45; November.

Mapplethorpe. The cover depicts a staring eye, but many other organs are, of course, on view in this collection covering the career of the late photographer of nudes and flowers. Random House; 384 pages; $125; October.

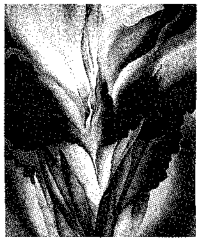


The Homoerotic Photograph, by Allen Ellenzweig. An illustrated history of male homosexual photography beginning in the 1850s, with examples from the work of Eakins, Brassaï, Minor White, and Mapplethorpe. Columbia University Press; 252 pages; $44.95; October.

Dancing, by Gerald Jonas. Maenads and morris dancers, waltzers and jitterbuggers trip through this illustrated history of the terpsichorean art. Harry N. Abrams; 256 pages; $45; December.

The Medieval Menagerie, by Janetta Rebold Benton. Actual and imaginary beasts, as pictured in the art of the Middle Ages. Abbeville; 192 pages; $29.95; October.

Two Lives: Georgia O'Keeffe and Alfred Stieglitz. A photography collection that explores the intertwined styles and philosophies of the married artists. HarperCollins; 144 pages; $40; November.



Sex, by Madonna. Text by the rock star and photographs by Steven Meisel explore her erotic fantasies. CD included! Warner; 128 pages; $49.95; October.

Claude Monet: Life and Work, by Virginia Spate. This study is billed as the most comprehensive and authoritative work yet on the painter of poppies. Rizzoli; 360 pages; $65; October.

FOREIGN AFFAIRS

Betrayal, by Eli Rosenbaum and William Hoffer. The story—with many new, shocking facts promised—of what Kurt Waldheim did during World War II, how it was covered up, and how it was revealed. St. Martin's Press; 576 pages; $25.95; November.

The Anatomy of the Nuremberg Trials, by Telford Taylor. The chief counsel to the prosecution at the war-crimes trials recalls the personalities and the politics of those days. Alfred A. Knopf; 736 pages; $35; October.

Stella, by Peter Wyden. The story of a Jewish woman the author knew in Berlin in 1935 who, unlike him, was trapped there and survived by betraying other Jews to the Nazis. Simon & Schuster; 384 pages; $23; November.

Liberators, by Lou Potter with William Miles and Nina Rosenblum. The story of the 761st Battalion of World War II, black soldiers who fought both the Nazis in Europe and the racists among their own people. Harcourt Brace Jovanovich; 256 pages; $29.95; October.

Fighting Back, by Harold Werner. Seeking to dispel the idea that Jews passively consented to be slaughtered in the Holocaust, the author tells of his experiences with a unit that rescued Jews and killed Nazis in World War II. Columbia University Press; 300 pages; $24.95; October.

African Laughter, by Doris Lessing. The author returns to Zimbabwe, which (when it was Southern Rhodesia) banned her for her political views, and reports on the vitality and corruption she finds. HarperCollins; 416 pages; $25; October.

After Tet, by Ronald Spector. A former Marine in Vietnam, now a history professor, discusses the events of 1968 that were little known to the public but determined the course of the war and its effect on our society. The Free Press; 400 pages; $24.95; December.

SCIENCE

Shadows of Forgotten Ancestors, by Carl Sagan and Ann Druyan. How evolutionary developments have created not only the human race but the way it behaves. Random House; 528 pages; $23; October.

Space Age, by William J. Walter. A companion book to the PBS series charts the era of the rocket (invented in 1898), the satellite, and the guided missile. Random House; 352 pages; $30; October.

The Change, by Germaine Greer. The author of *The Female Eunuch* shows how attitudes toward menopause have altered—or not—over time, and urges women to question their own ideas about it. Alfred A. Knopf; 448 pages; $24; October.

Genius: The Life and Science of Richard Feynman, by James Gleick. A biography, by the author of the best-selling *Chaos,* of the man behind quantum physics who still found time to criticize the atom bomb and the space shuttle and to learn Chinese and safecracking. Pantheon Books; 544 pages; $27.50; October.

The Diversity of Life, by Edward O. Wilson. The author considers not only the multiplicity of species but the threat to their existence, as a result of disruptions in nature caused by the most dangerous one. Harvard University Press; 424 pages; $29.95; October.

AMERICANA

A License to Steal, by Benjamin J. Stein. A story about the rise and fall of Michael Milken, the junk-bond king, and the devious world in which he thrived. Simon &

Photograph by Jerry Bauer.

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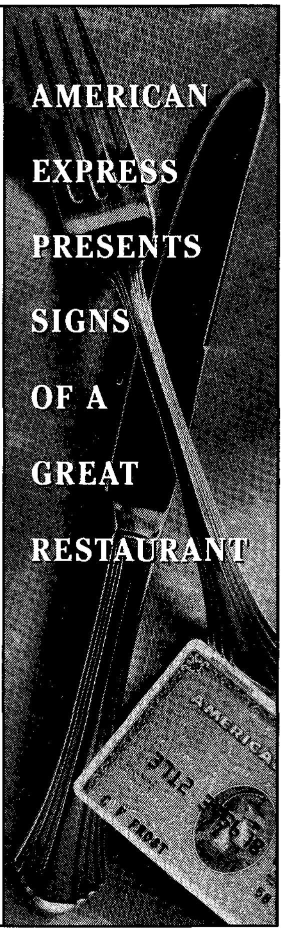

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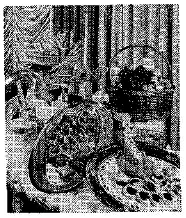

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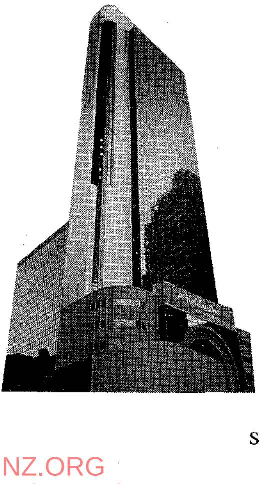

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Schuster; 288 pages; $23; November.

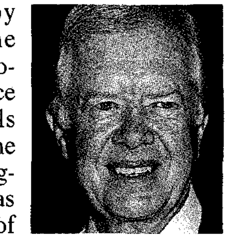
The Trunk Murderess: Winnie Ruth Judd, by Jana Bommersbach. Sixty years after having been convicted of murdering and dismembering two friends, the woman at the center of one of the most infamous American crimes has her story told. Simon & Schuster; 272 pages; $22; November.

False Profits, by Peter Truell and Larry Gurwin. How BCCI (or the Bank of Crooks and Criminals) stole money and manipulated U.S. policy, and why it carried on for so long. Houghton Mifflin; 416 pages; $24.95; November.

Classic America: The Federal Period & Beyond, by Wendell Garrett. In photographs and words, the senior vice-president of American decorative arts at Sotheby's explores the public and private houses—built between 1783 and 1830—that exemplify the Federal style. Rizzoli; 308 pages; $75; October.

The Oxford Companion to the Supreme Court of the United States, edited by Kermit L. Hall. A historical survey, with biographies of the justices and interpretations of 400 important decisions. Oxford University Press; 1,028 pages; $45; October.

The Park and the People, by Roy Rosenzweig and Elizabeth Blackmar. A history of Central Park, which, from its beginnings in 1856, had as much to do with politics as with landscape design. Cornell University Press; 600 pages; $35; October.



Turning Point, by Jimmy Carter. The most recent Democrat to hold the office of president recalls his experiences in the sixties, when the segregationist South was at war with the rest of the country and with itself. Times Books; 288 pages; $22; December.

The American Way of Birth, by Jessica Mitford. This muckraking author investigates the often bizarre and expensive ways we perform this natural process. Dutton; 352 pages; $23; November.

The Way We Never Were, by Stephanie Coontz. The author punctures self-righteous myths of nostalgia to point out that marriage, child care, and education were worse in the days of "traditional values." Basic Books; 391 pages; $27; October.

MISCELLANY

Balancing Acts, by Edward Hoagland. Collected essays in which the author travels through such wild places as the moun-

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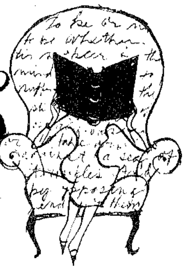
Books



tains of Yemen, the rain forests of Belize, a swamp in the South, and the literary world. Simon & Schuster; 352 pages; $23; December.

* * *

Legendary Decorators of the Twentieth Century, by Mark Hampton. A gossipy as well as aesthetic look at the work of 22 influential interior designers, from Elsie de Wolfe to David Hicks. Doubleday; 264 pages; $35; October.

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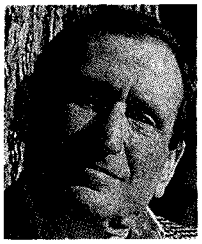


Bartlett's Familiar Quotations. A new edition—revised by Justin Kaplan, the biographer of Walt Whitman and Mark Twain—brings us up to date with memorable phrases from Mel Brooks, Norman Mailer, Elie Wiesel, and Elvis. Little, Brown; 1,472 pages; $40; November.

* * *

The Male Ego, by Willard Gaylin. The author considers how an exaggerated emphasis on traditional masculinity hurts relationships, society, and men themselves. Viking; 304 pages; $23; October.

* * *

Spring Creek, by Nick Lyons. The popular author on fly-fishing reports on his years spent trying to outwit the trout of a small Western river. Atlantic Monthly Press; 160 pages; $20; November.

* * *

Penn & Teller's How to Play With Your Food. The comic magicians offer a variety of ways to disgust your hosts and frighten your relatives. Villard Books; 208 pages; $20 (paper); November.

* * *

New York Style, by Suzanne Slesin, Stafford Cliff, and Daniel Rozensztroch. No, not just our fair city—decorating from Manhattan to Niagara Falls, the stylish life in a farmhouse and on a tugboat. Crown; 264 pages; $45; October.

* * *

The Oxford Dictionary of Modern Slang, edited by John Simpson and John Ayto. More than 5,000 terms of euphemism, dysphemism, and mischief in use today, some that date back several centuries, some coined just the other day. Oxford University Press; 320 pages; $22.50; November.

* * *

Of Houses & Time, by William Seale. An illustrated history of three centuries of architecture and social life, as reflected in seventeen National Trust properties. Harry N. Abrams; 240 pages; $45; October.

* * *

The Cat Inside, by William S. Burroughs. The wild author goes domestic, considering the relationship between cats and their human friends, including his with his tabbies. Viking; 96 pages; $12.50; October.

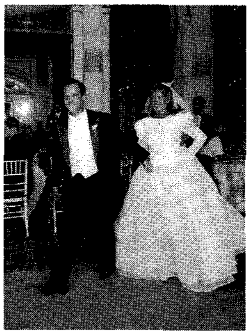
* * *

Looking Around, by Witold Rybczynski. The author's "journey through architecture" shows how architecture serves the ego of the architect and the needs of the client. Viking; 288 pages; $22; November.

* * *

Don't Know Much About Geography, by Kenneth C. Davis. The author of *Don't Know Much About History* (who, presumably, will get around to telling us what a slide rule is for) explains how the map has changed since we were in school, as well as some things that may have escaped our attention at the time. William Morrow; 480 pages; $23; October.

Rhoda Koenig



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Wedding Photos by Fred Marcus

Photo by Angelo Lomeo

Fashion

Valentino and Versace stage a designer duet in New York

ITALIAN FASHION SUPERSTARS VAlentino Garavani and Gianni Versace share their initials, a nationality, and precious little else. Valentino, a Roman, makes haute couture in the Parisian tradition of creativity unbound by commerce. Versace works in Milan, and his hot couture ascends from that city's supersaleable ready-to-wear. Valentino dresses the likes of Jayne Wrightsman. Versace is more likely to be seen on the backs of Jane's Addiction. But now this unlikely pair is set to sing a designer duet.

Or is it a duel? This month, Valentino's career-retrospective exhibition, *Thirty Years of Magic,* arrives at New York's Seventh Regiment Armory. Following close on its stiletto heels, *Gianni Versace: Signatures* opens in November in the galleries of the Fashion Institute of Technology. Each designer will also star at a gala AIDS fund-raiser.

In the past, such conjunctions have sometimes caused, as Valentino puts it, "tension and aggravation." Not this time. "You cannot do anything creative without a good challenge from your colleagues," he faxes from his yacht, the *T. M. Blue.*

"Competition is healthy if it is approached correctly," Versace agrees from *his* summer retreat, near Lake Como. "I have respect for Valentino. He is one of the few Italian designers who enjoys his successes."

The *primo piatto* of this fashion feast comes via Versace. The festivities begin on the night of September 14, with a gala dinner-dance and what Versace has described as "an interactive rock-and-roll happening" featuring models, music, video, film, dance, and vignettes from his fall 1992 men's, women's, and couture collections. Called "Rock N' Rule," the Versace gala (co-sponsored by Bergdorf Goodman) opens a monthlong promotion of things Italian.

Though events will stretch from coast to coast, they will be centered inside the armory at 67th Street, where the Italian Trade Commission is erecting a series of flowing arches and sweeping staircases crafted of inlaid woods. This impermanent piazza (open to the public from September 15 to October 9) will be the scene of cocktail parties, dinners, lectures, seminars, a concert, a Genny-Complice-Byblos runway fashion show, and several design exhibitions.

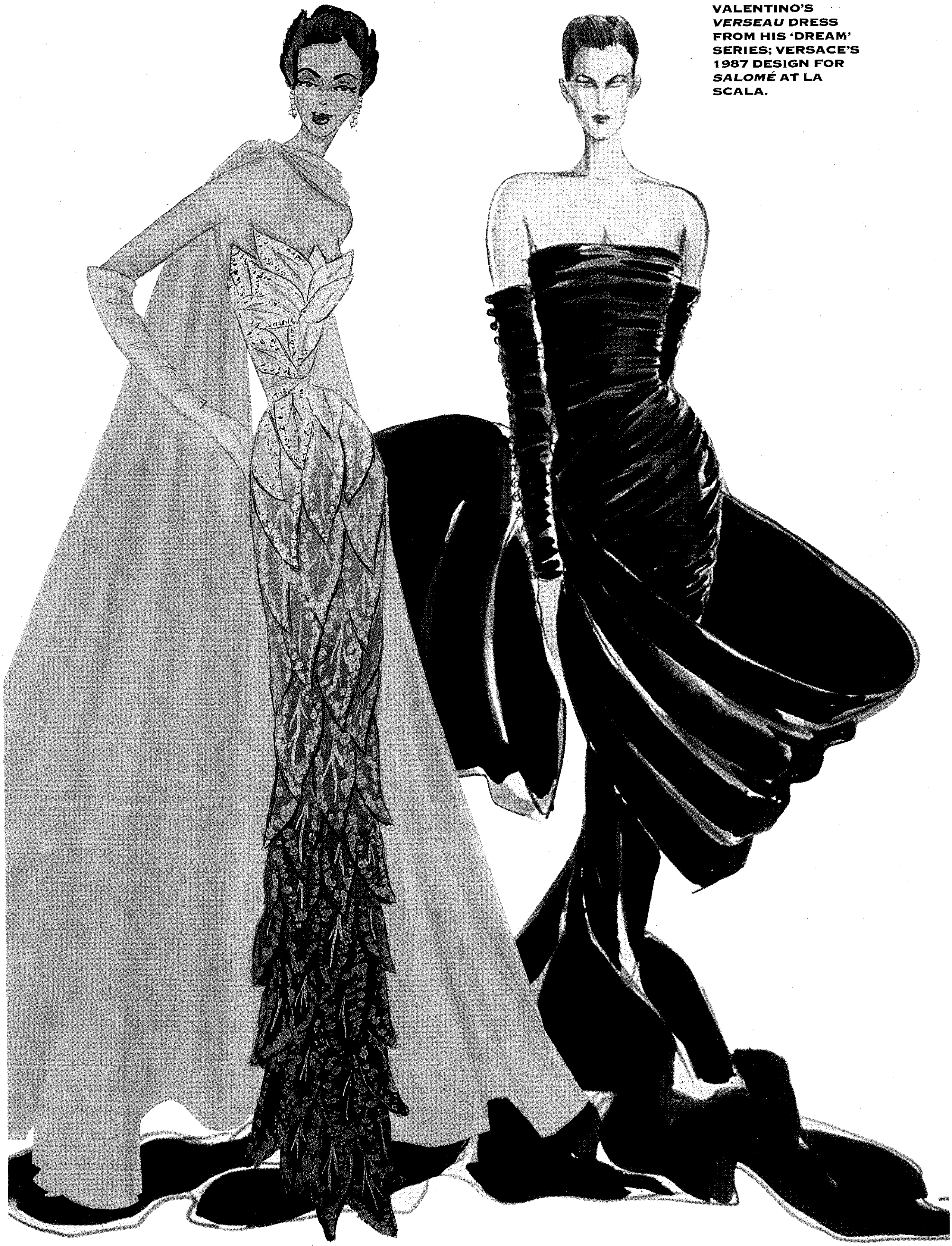
The largest of the last will be Valentino's museum-quality show, which opens on September 22 with a black-tie dinner and viewing of 300 outfits from the designer's illustrious career. First shown in Rome to considerable acclaim last year ("The Cutting Edge: There's No Place Like Rome," *New York*, June 24, 1991), it includes significant clothing borrowed from luminaries like Jacqueline Onassis and Elizabeth Taylor.

The capper to this comes on November 6, when Versace opens his $1-million extravaganza—the largest show in the history of F.I.T.'s galleries. Viewers will enter through a columned Parthenon painted with signature Versace motifs: Medusa's heads and twisted-classical prints. Huge photographs by Richard Avedon and Irving Penn will adorn the walls. In various galleries on two floors, Versace will show embroidered outfits on floating headless torsos; his earliest designs in sensuous metal mesh; leather-clad mannequins seen through silhouettes of identical groupings cut out of walls covered in alternating gold and silver leaf; and hosiery on a wall of disembodied legs.

But the showstopper will be a double-height gallery entered through another *faux* temple. Thirty mannequins dressed in Versace's costumes for La Scala and the Béjart ballet will inhabit a series of stage sets, staircases, and balconies. To top it off, Cleopatra will hang suspended from the ceiling.

Versace embodies fashion's extremes, Valentino its traditions. The former feels fashion can approach art when it touches the emotions. "I've never considered fashion an art," Valentino disagrees. "I believe that clothes acquire life at the time they are worn." Yet, as their back-to-back shows will illustrate, the best of fashion—be it art or craft, decadent or demure—can transcend its times even as it reflects them.

MICHAEL GROSS



VALENTINO'S *VERSEAU* DRESS FROM HIS 'DREAM' SERIES; VERSACE'S 1987 DESIGN FOR *SALOMÉ* AT LA SCALA.

Sports

Can the Giants' baby bulls put points back on the board?

AFTER MARK BAVARO grabbed the pass, he flattened only one defender before crashing to earth, but it was enough: A thousand Giants fans watching practice at the team's training camp started hooting, hollering, and indulging in all sorts of berserk-fan silliness, as if this were 1986. Then running back Joe Morris scampered for a big gain, and the crowd did it again.

Maybe these fans had it right—maybe the best way to enjoy the Giants is to forget that Bavaro and Morris now play for the Cleveland Browns, who were scrimmaging with the Giants this afternoon. Maybe, after last year's slough of despond, Giant folk must grab tiny pleasures wherever they can.

And maybe not: Despite the dismal preseason, this could still turn out to be a year of genuine satisfactions—not a championship season but not a disaster.

On the practice field, one cause for hope—second-year fullback Jarrod Bunch—was leading a sweep. He reduced a linebacker to rubble, springing runner Lewis Tillman. On the next play, when Bunch took the handoff and charged toward the right sideline, it looked as if he'd be run out-of-bounds. But the 250-pound fullback turned the corner and scored. His tackle-breaking and accelerative abilities recalled the young John Riggins.

Another Giants runner—Rodney Hampton, the light truck who's expected to carry the biggest load this year—was doing what stars do at camp: stretching that sore knee, watching unproven backs like Bunch fight for a job. "Jarrod," Hampton called out. "Way to *work.*"

Now they must work together; their team's fortunes rest in part on how well they (and their embattled offensive line) do it. There has been the usual talk about a wide-open passing game, but when the icicles are hanging from the upper deck, the football will belong to Hampton and the key blocks will come from Bunch. "We're practicing *all* this stuff now," says Hampton, "but let's see how much we use. They're splitting me wide, sending me on twenty-yard patterns—but will we go back to running the same two plays all year?"

Hampton and Bunch smile—those two plays feature *them.* Dressed in streetwise resortwear, each man with the suggestion of a goatee, they are alter egos. Hampton, 23, is the slick new star whose slashing, elusive running is matched by his vocal delivery—a sly, sidelong Texas drawl (he's from Houston by way of Georgia). Bunch, 24, is the protective big brother, forthright and powerful, ushering Hampton across perilous ground.

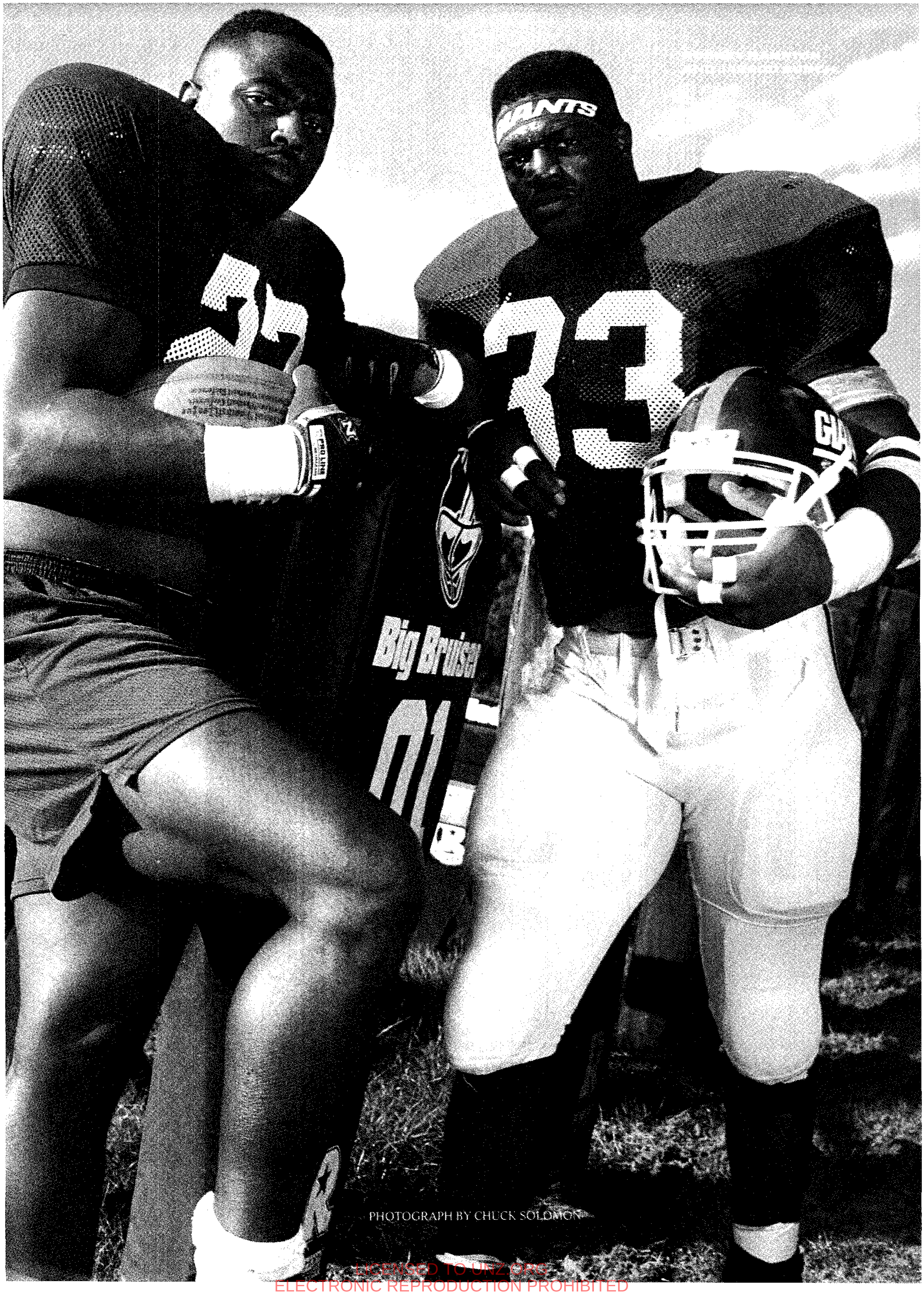
Whether it was being a first-round pick from Michigan, signing a $3-million, three-year contract, or joining the defending champs, Bunch came to town last year with a swelled head. That was soon cured: He ran the ball just once, gaining nothing, and caught two passes, fumbling one (a Cowboy ran it in for a touchdown). Hampton started *his* career with too little ego. Nagged by injury, he was a spot player in his rookie year, the 1990 Super Bowl season powered by O. J. Anderson. "There was a lot of talent," says Hampton. "I had to wait for my time." Early last year, he was still waiting, until Anderson told coach Ray Handley to concentrate on one runner—Hampton.

He was a bright spot last year, with 1,000 yards gained—but in a sixteen-game schedule, 1,500 yards is the mark of greatness. Hampton may get there. "Jarrod will help me," he says, "and not just by blocking. He can run and catch; it takes a lot of pressure off me. Glad to have him here."

Bunch is working hard to make sure he'll stay here. A champion weight lifter, he ran over Pepper Johnson after catching a pass in practice, leveled Lawrence Taylor after taking a handoff. ("I'd hate to have to tackle that big SOB," said LT.) Handley is hoping Bunch will bolster the offense's performance inside the twenty (last year, 43 trips to the red zone produced just 24 touchdowns).

Asked how many times he'd like to get the ball each game, Bunch starts to answer—but Hampton cuts him off. "He's a *fullback,*" says Hampton, laughing. "He never sees it, always wants it." Bunch is laughing, too. "Take what I can get. Hey—I *like* to block," says Bunch, no ego in sight.

ERIC POOLEY


GIANTS
33
Big Bruiser

PHOTOGRAPH BY CHUCK SOLOMON

BED-AND-BATH BEHEMOTH . . . REDO AT BERGDORF'S . . . PAOLO GUCCI'S SWELL AND SUAVE STUFF . . . ABC CARPET'S COUNTRY FURNITURE, LAURA BIAGIOTTI'S CASHMERE, ROBERT METZGER'S EUROPEAN FURNISHINGS, GIANFRANCO FERRÉ'S SOPHISTICATED CLOTHES . . . AND OTHER MERCH, FROM SUBLIME TO KITSCHY

Shopping

What recession? The brave new world of big-town buying

THE RETAILERS TAKING A CHANCE on New York this fall are a varied—and venturesome—lot: designers who've waited a long time for just the right corner, venerable department stores wearing multi-million-dollar face-lifts, national chains primed to brave the fierce urban climate, mom-and-pop teams eager to take advantage of accommodating landlords in the neighborhoods, and local institutions that have suddenly turned dynamic—moving to other spots, opening branch stores. Go see what they all have to offer. But, since some opening dates are tentative, call before you set out.

HEARTH AND HOME

AT THE TURN OF THE CENTURY, THE AREA BEtween 14th and 23rd Streets, bordered by Broadway and Sixth Avenue, was called "the Ladies' Mile." There, uptown dowagers could patronize a good dozen emporiums, including the now forgotten Ehrich Brothers and James McCreery as well as those hardy veterans Lord & Taylor and Bergdorf Goodman.

On the east side of Sixth, between 18th and 19th, across the street from B. Altman, loomed "the Big Store," the mecca known as Siegel-Cooper. Fifty thousand square feet of the ground floor of this imperial, Renaissance-style structure will soon be the home of another "big" store—the national chain **Bed Bath & Beyond.** This monumental site, 620 Sixth Avenue, has an entire block's frontage; its centerpiece is a lofty, triple-arched, rosette-coffered portico entrance supported by two grandiose bronze columns.

Inside, the store will be a showpiece, following the basic plan of all Bed Bath & Beyond's second-generation stores—crisp, clean, easy to shop. The store will have a horseshoe-shaped promenade, with each of its eleven departments opening off the main walkway. Merchandise will be stacked on fourteen-foot towers.

And just what is this merchandise? "We sell every item you have in your house except furniture, carpeting, and major appliances," says co-founder Warren Eisenberg. BB&B sells it off price, too (and only one percent of the stock is irregulars or seconds). Expect to see high-quality goods—the kind you'd find in a department store—in tremendous depth and selection. "We go for an overwhelming assortment of a particular category, or we don't carry that category at all," Eisenberg says. BB&B carries 20,000 different items, among them them 500 kinds of kitchen gadgets, 1,000 kinds of towels, and 630 kinds of decorative pillows.

Popular brand names abound: In the domestics department are sheets from Wamsutta, Springmaid, Fieldcrest, Laura Ashley, Martex, and Cannon (the lowest price, for a set of twin sheets, is $14.99; the highest price, for a king set, is $199.99). The store may stock only one or two models of a product in certain sections, Eisenberg says, because "we believe it is the best." (There's only one mixer, the Kitchen Aid, and just two brands of toaster—T-Fal and Rowenta. In coffeemakers, there's "Krups and Braun—no Mr. Coffee here.") Prices go from $1 for five little flower-shaped guest soaps to about $499 for a king-size goose-down comforter.

* * *

AN INTERESTING COUNTERpoint to the behemoth BB&B is cozy **Felissimo,** slated to open at 10 West 56th Street in mid-October. Located in a neoclassic limestone townhouse completed in 1903, Felissimo will be set up to look like a gracious eight-room home.

Eight thousand square feet will be transformed into selling space, dedicated to merchandise that reflects an awareness of "the earth's harmony and its limits." Says managing director Rona Tison, "We want to show that you can be environmentally aware and still make an important design statement."

METZGER IN
NEW SHOP.

PHOTOGRAPHED BY ANDREW GARN

Shopping

Felissimo has commissioned most items in the store—many from individual artisans—to carry out that mandate. Minimalist interior designer Clodagh has imbued the shop with her elemental style—designing the merchandising tables and furnishings, all for sale. Gift wrap can be done in a traditional Japanese way (the owners are Japanese), in the style known as *furoshiki,* using cloth.

The sound of a flowing brook in the foyer will entice customers to walk through to the back of the building, to the conservatory, with its lush greenery. This room will showcase outdoor/casual living, featuring mirrors, glass items, writing paper, gardening tools, journals, planters, and more. Sensational ballpoint, rollerball, and fountain pens—made from ebonite, a vulcanized rubber, in a variety of colors and finishes—start at $78.

A gently sweeping staircase ascends to the second floor, where a floor-to-ceiling fireplace and rotunda accent the bedroom. Clothes, linens, bath items, towels, and all things relating to the bedroom will be sold here. At the high end will be goods from Virginia-based Bridgforth—like the set of queen-size cotton damask sheets for $995.

The clothing—in wools, cashmeres, silks, and cottons—comes in earthy and toasty colors. A boxy crewneck sweater knit from organically grown cotton is $100; a hand-knit cashmere sweater is about $500.

The third floor holds the dining and living rooms, with items as diverse as antique magnifying glasses ($100 and up), striking nailed-and-hammered recycled-aluminum picture frames ($60 and up), and clocks made from wooden mulch, painted with nontoxic, milk-based paints by artist Bob Reid ($40 to $120).

If you're exhausted after hiking up three floors and having your senses bombarded by so much friendliness, stop at the fourth-floor gallery/performance space–cum–bookshop and have a cup of one of the many herbal brews in the teahouse.

INTERIOR DESIGNER ROBERT METZGER (whose clients include Linda and James Robinson III and Blaine and Robert Trump) says he has amassed warehouses of furniture bought on his many trips to Europe. Finally, he realized it was time to sell his stock, because "it was like having them in a cemetery—I never went to visit them."

So he's moved them to his new **R.M.I. Decorations, Ltd.,** on the sixth floor of 215 East 58th Street (371-9800), where his regulars *and* the common folk can shop. Opening at the end of this month, the little warehouse shop has three snug chambers, ornamented with elaborate moldings and marble floors, each chockablock with European furnishings and decorative accessories from the seventeenth century to the present day.

Decorative accessories range from $75 to $300 for mother-of-pearl obelisks, diverse picture frames, and stenciled exotic-wood pencil cups. Prints, including architecturals and botanicals, from the eighteenth century, cost several hundred dollars. The most sensational piece is a neoclassic parcel-gilt Russian chaise longue ($75,000) in deep mahogany, from the nineteenth century. It is opulently upholstered in "Dragon Empress" from Clarence House. A theatrical, wrought-iron, French Deco mantel is $20,000.

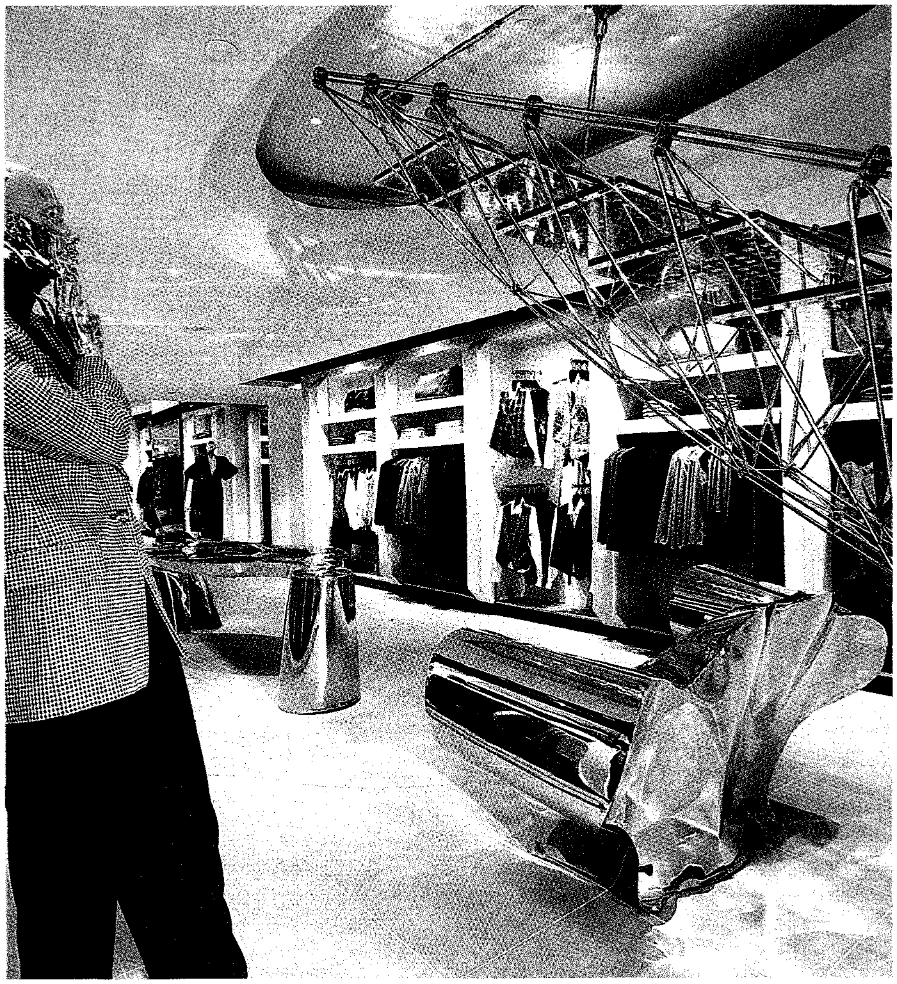
THE FOURTH-FLOOR ANNEX (15,000 square feet) of **ABC Carpet & Home** is being transformed into a "Street of Shops" totally dedicated to "country." This new project, at the company's headquarters at 888 Broadway, at 19th Street, will be unveiled in mid-November.

Individual "stage sets" will exhibit many looks: French country and rustic Italian; Amish, Shaker, and Mission furnishings; Southwest adobe, rural cottage, and Northeast fishing lodge; American primitive folk art, as well as Moroccan, Pakistani, Indian, and Chinese furnishings. Each vignette will showcase a variety of merchandise, uniting rugs from the sixth floor and decorative accessories from the third floor. About half the furnishings will be new, half will be antiques.

Expect some whimsy. For example, the Adirondack fishing lodge will likely feature painted hutches; one, emblazoned with a hand-painted, folksy scene with grazing cows and a lake, costs about $2,400.

MY IDEA OF HEAVEN IS **Kate's Paperie,** which will relocate in mid-November to the landmarked Singer Building (561 Broadway, at Prince Street), where the store will have four times its current space. The mottled-slate floor looks just like marbleized paper, and that's no accident: As Joe Barreiro, the general manager, says, "We celebrate paper in every way, every form." Indeed, the shop carries more than 8,000 varieties of sheet paper (18 by 24 inches to 31 by 42 inches), ranging from $2 to $85 per sheet.

Three hundred of the store's 500 vendors are individual artists; papers come from dozens of countries. In addition, there are



BERGDORF GOODMAN'S NEWLY REDESIGNED FIFTH FLOOR.

exquisite hand-bound journals ($5 to $500), hundreds of preprinted invitations ($5 to $30 a box), gift wrap (from $2.50 a sheet), ethereal Japanese ribbons ($3 to $25 a yard), boxes ($3.50 to $100), stationery (from pennies a sheet to $250 a box), and even singular inks (from $10), made from things like hand-crushed berries and plants, from the Swiss company Abraxas.

The shop will devote a considerable area to custom printing and can do tricky letterpress printing on difficult handmade papers. It will also have a little boutique for gift wrapping, staffed by two "Black Belt" wrappers from the Tsutsumu Company, which runs gift-wrapping stores in Japan; they will undertake all types of jobs, corporate and private.

Pier 1 Imports WILL OPEN ITS SECOND New York City store in mid-November. There will be more than 9,000 square feet for merchandise and almost the same amount for stock and warehousing. (And with so much stock on hand, the store can almost always offer you same-day delivery.) The space, at 71 Fifth Avenue, at 15th Street, will be a galaxy of wicker and rattan furniture (Pier 1 is the largest importer and retailer of wicker and cane in the world).

The store markets only its own private-label merchandise; its buyers trek into the boondocks of nearly four dozen countries around the world to bring back great products for the home (furniture, decorative accessories, housewares and tabletop items), and some clothing as well, at great prices. Tariffs go from 29 cents (for a vinyl ice ball) to $800 (for an armoire). Pier 1 has some 600 stores selling a great variety of well-made, well-priced wicker furniture; it's no surprise that the company's perennial top-selling "Santa Barbara" wicker armchair ($80 regularly, about $60 on sale) sold 25,000 units last year.

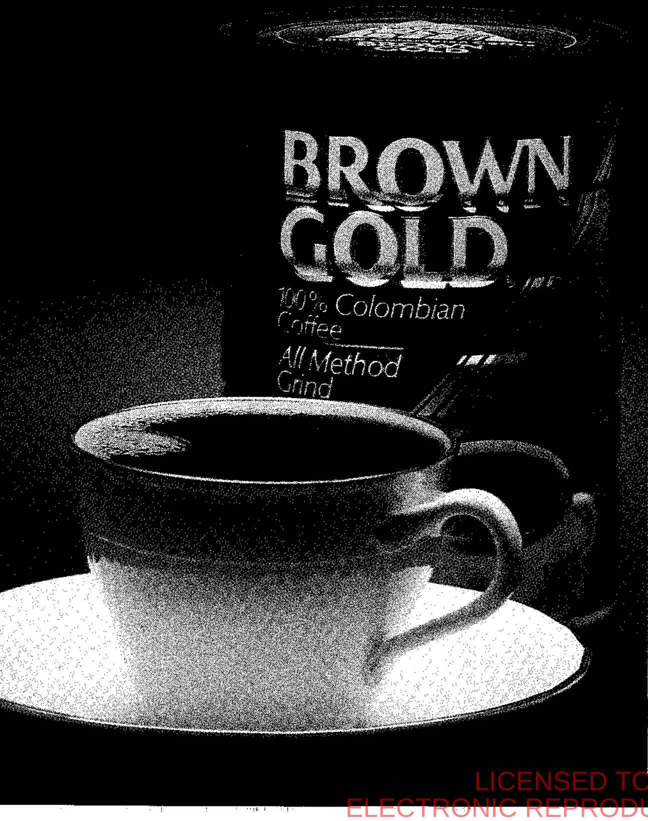
Lechters Housewares STORES ARE popping up like gleaming white mushrooms all over Manhattan. This company, founded a scant seventeen years ago, is cloning its shops overnight. There are 480 stores nationwide—5 opened in Manhattan alone in 1992. The latest branch—to open sometime early in November—will be at 2875 Broadway, at 111th Street. It will feature the usual blend of nonelectric housewares and everything for the kitchen, bathroom, and laundry-room sink—except the sink.

FASHION AND FINERY

HANG ON TO YOUR JAW, BECAUSE IT'S about to drop: Paolo Gucci's store is finally opening. After three years of glacial movement—false starts, public family squabbles, and the typical problems of startups—**Paolo Designed by Paolo Gucci** will make its debut at 625 Madison Avenue, at 61st Street, around October 28. The 61-year-old Paolo was, for twenty years, the design director of the "other" Gucci (founded by his grandfather), and he brings to his new store his immense talent, his mania for workmanship and detail, and his bold style.

The shop's design shows Gucci's regard for minutiae: The floor is wrought of marble hand-carved with the Gucci crest insignia; the walls are trompe l'oeil reptile skin; all the cabinetry and millwork is masterfully executed in interesting woods and finishes; and the ceiling sports three hand-painted, domed "frescoes."

The shop will carry just about all the swell and suave things you'd expect to find at an establishment with the name Gucci attached to it, but only a little ready-to-wear. Prices go from about $30 (Paolo's crest key ring) to a collection of 18K watches ($70,000 and up). In between, there will be small leather goods ($80 to $350), silk scarves ($195—expect to see motifs with lots of snaffles and other horsey stuff), silk ties ($80 to $95), suitcases ($800 to $1,100), desk sets, costume jewelry, evening bags, and opulent day bags in brightly colored ostrich, alligator, and other exotic skins (starting at $750).



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On the second floor will be items for the home, including "Imperial" china and sterling-silver flatware; in the handle of each utensil is a tiny cameo from the Italian seaside town of Torre del Greco, where cameos are still hand-carved from seashells.

FARTHER UP MADISON—AT 845, at 70th Street—Italian design powerhouse **Gianfranco Ferré** will unveil a 3,500-square-foot shop at the end of December. Expect to find his high-end, sophisticated clothes. (A typical silk suit blouse usually hovers around $2,000.) In the spring, he will add a full line of accessories—shoes, scarves, belts, gloves, hats, handbags, and even valises. Alas for male Ferré devotees—the shop will carry women's finery only.

JUST A FEW BLOCKS FROM PAOLO Gucci will be the first **Laura Biagiotti** shop outside Italy. She is best known for her love of cashmere and the color white. Her shop, opening on September 14 at 4 West 57th Street, will carry Biagiotti's well-known eyeglass collection, bags, scarves, swimwear, cosmetics, toiletries, and her vast line of clothing. Her watches—all of which are made with various dried flowers or single petals under the crystal ($300 to $500)—are very popular.

For fall there will be many groupings of ready-to-wear. Although creamy vanilla and snow white will be a "priority combination," in the words of managing director Cookie Neige (snow-white cashmere jeans will be around $600), there will be much more: animal-print shirts paired with solid trousers and vividly colored greatcoats; knitwear in red, black, and white, adorned with pom-poms; bright-colored, skimpy "bubble" skirts, attached to *bustier*-style bodices, decked out with bows and roses. Bracing up with cashmere for the brisk zephyrs of winter will cost you $400 to $1,000 for sweaters and about $3,000 for huge shawls (really like bed throws) in reversible, printed cashmere. Biagiotti's three-piece suits (jacket, skirt, trousers) are about $2,000 to $3,000; coats, $1,800 to $2,500; eveningwear, $2,500 to $4,000.

JUST ACROSS THE STREET, IN THE August **Bergdorf Goodman** manor, the fifth floor is undergoing a major, multi-million-dollar redo. About half the floor opened earlier this summer, and the second phase will be unveiled on September 8. "On 5ive," as it is known, was designed by London-based Eva Jiriena, who has created a very fluid, flexible design, with modular, curved merchandising racks and handsome, bent-plywood shelving. There's a limestone floor, *faux*-stucco wall treatments, and exposed, sandblasted window treatments. The sculptural seating units around the floor look as if they should be in a museum. All stock and dressing rooms are in the middle of the floor, exposing the windows; cash transactions take place behind closed doors.

Bergdorf's is targeting women of all ages and all walks of life who want easy-to-wear, fashionable clothes, and the store has put a lot of thought into this effort. There is a strong philosophy here, too: There are no designer departments, and few really big brand names pop out; instead, there are private-label goods and trustworthy, ready-for-the-weekend clothing—some classic and some funky. There will be all types of accessories on the floor as well, the basic clothing ranges from about $40 for a T-shirt to $1,200 for a leather jacket.

A pair of indigo leggings, with either "turquoise" studs or rainbow ethnic embroidery at the ankles, is $135; sexy black jeans with brightly colored, printed swirls, chains, bijoux (they look very Hermès-ish) are $375; one-of-a-kind novelty jackets, embroidered and appliquéd, are $250 to $575. Among the more tried-and-true tailored goods is an eye-catching lumber-jacket-style chenille blouse/jacket in blue or red ($215). *Faux*-suede Lycra stretch trousers are $125; Lycra-and-wool brown twill riding jodhpurs, $300; denim shirts, $95.

JON WEISER (COMPANY PRESIDENT and son of founder Selma Weiser) is fond of saying that **Charivari** is not a chain but rather a charm bracelet. Well, the charm bracelet is about to fill in another link—at 1001 Madison Avenue (at 78th Street)—with a very plum bauble. In the next few weeks, the Weiser triumvirate (the third member is John's sister, Barbara, executive vice-president) will unveil a 6,000-square-foot shop that will make its own fashion declaration, with clothing for men and women, gifts, some home furnishings, and, well . . . trinkets.

This shop will have a bit of the avant-garde merchandise of the 57th Street store, and more "classic" clothes ("classic," à la Charivari, doesn't mean Brooks Brothers). There will be a Max Mara boutique downstairs and, on the second floor, a small café. There will be a fair showing of Charivari's classy private label, Sans Tambours Ni Trompettes ("without fanfare"); one of its hottest items, a black mock turtleneck for men ($135), is, for the Weisers' customers, is as close to weekend mufti as you can get.

A unique group of men's and women's Dutch-designed, oversize cotton shirts ($175) with silk-screened designs (one features plates, another glassware) is joyous, and the daring, hand-painted, artist-inspired ties from Italy are sensational ($275).

IN THE MANY FOCUS GROUPS IT regularly conducts, the plus-size fashion company **August Max Woman** hears repeatedly that the larger woman "can't find any alluring, sexy lingerie—not even a camisole or teddy to wear under a suit." So, when it opens its first city store, on September 25, in Building Four of the World Trade Center (main concourse), it will introduce its very beguiling and extensive Whispers & Secrets lingerie collection ($25 to $65). Along with virtually hundreds of styles of career clothing, weekendwear, and dressy party frocks, there will also be hosiery, accessories, and sleepwear.

In the past decade, the large-size business has burgeoned from $2 million to $10 million, and this company certainly participates in the boom by providing stylish clothing, like the suede anorak ($99) in bold color blocking. Sweaters go for $40 to $98; stirrup pants and trousers, $40 to $65; dresses, $100 to $140.

YOUR LEGS WILL VIRTUALLY GLIDE into a pair of silky, sheer, Austrian-made **Wolford** Velvet de Luxe panty hose. Wolford, which expects to gross $120 million in Europe alone this year, is taking the American plunge on September 7, when it opens its first shop, at 619 Madison Avenue, at 59th Street, unveiling its entire upmarket line in one outlet.

These shimmery, clingy, slithery, densely knit hose don't come cheap, though (anywhere from $30 to $50 a pair). Aside from legwear, the company manufactures cat suits ($80 to $300), thigh- and knee-highs ($16 to $50), and sexy leotards, *bustiers,* and even cotton, wool, and cashmere tights ($300). The legwear has basically a neutral, nonexotic palette, but the fancy, glittery evening hose ($30) and the line called Satin Opaque offer some eye-opening designs and hot, steamy colors.

FIRST THERE WAS THE GAP, THEN GAP-Kids, then BabyGap. Now comes **GapShoes,** to open in mid-November at 1131 Third Avenue, at 66th Street. The shop will hawk that Gap look for your feet, with many types of sneakers (the blue suede ones are neat), loafers, low boots, and even some brown suede wing tips ($115) that are kind of dressy, though they have clunky, mountain-man soles. There will be more than 40 styles for men (around $27 to $140) and 30 for women (about $25 to $115). To come: GapPromwear?

THE VERY TAILORED CLOTHING FROM **Country Road Australia** will find a third city outlet, at 411 West Broadway, at Spring Street, in late October. This 7,200-square-foot store, modeled on Country

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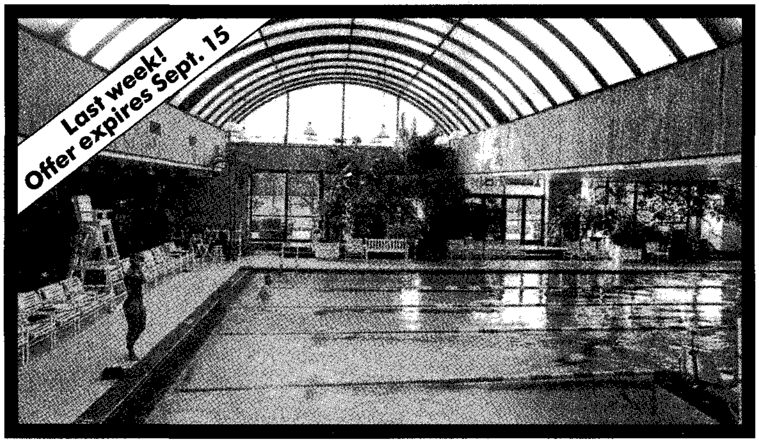

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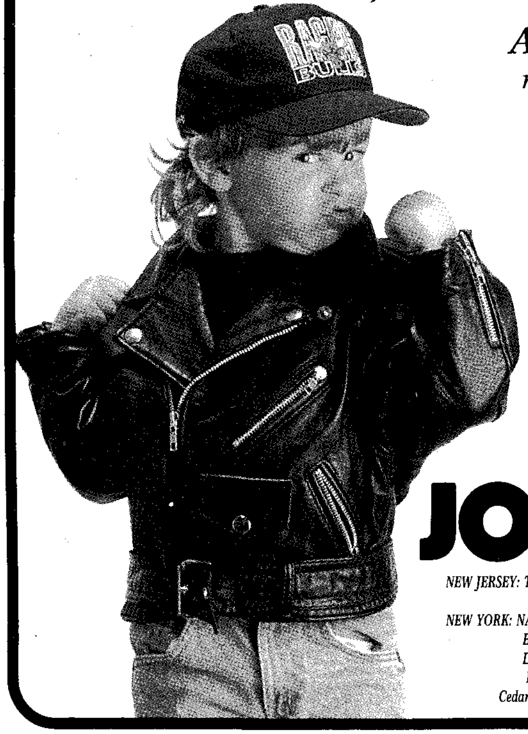


Shopping

Road's other shops, will carry the company's handsome, preppy clothing for men and women ($39 to $98 for men's shirts, $49 to $138 for women's skirts). . . . Founded in 1969, the Toronto-based fashion company **Ports International** began with a single traditionally tailored, high-quality white silk shirt. Today it sells daywear, career suits, and even some fancy eveningwear, at moderate prices (career suits, $350 to $500; eveningwear, $150 to $500). Its second city store is slated to open at 2 West 57th Street in early November. . . . "All the hues fit to glint" is a good way to describe the breadth of the rhinestone and costume jewelry sold by **Agatha**, a French manufacturer (120 stores worldwide). Its shop—at 7 West 49th Street—will relocate to more spiffy quarters in Rockefeller Plaza (610 Fifth Avenue, near 49th Street) in mid-October. . . . **Savage,** a Village institution for 21 years, is opening its third store, at 1007 Madison Avenue, at 78th Street, on September 8. The Village store sells funky and fun jewelry, tabletop, and giftware items. In the new store, expect a slightly more conservative look.

Retail Wrap-Up

Bendel's: MONTANA IS MOVING TO New York—Claude Montana, that is. His most extensive boutique in the States will open on September 17. The Paris-born visionary designer will showcase a good portion of his line here, as well as items made solely for Bendel's. Prices will range from about $500 for a clingy knit dress to about $5,000 for sleek, head-turning evening pantsuits.

* * *

Bloomingdale's: YOU'LL NEED A BAEDEKER to find your way around all the relocated, expanded, and new departments after the store's $20-million renovation is completed, by January. The big news is that all the bridge (less expensive than designer) and better sportswear will have been consolidated on the second floor and part of the third floor by mid-October, when the last third of this effort will be unveiled. The women's-apparel selling space will have an additional 25,000 square feet. All shoes (except the designer salon) will be on the second floor, which will be a much easier floor to shop, with a sort of racetrack design. The décor will be warm, woody, and comfortable; chrome and glass are out, maple and oak are in. Expect lots of comfy perches for tag-along buddies.

* * *

Saks Fifth Avenue: JEWELRY DESIGNER Robert Lee Morris will have his own main-floor boutique, opening in mid-October, showcasing an exclusive line developed for the store—handbags ($325 to $900), small leather goods, belts ($75 to $125), and some jewelry. In early October, a major shop for cashmere (second floor, nearly 1,000 square feet) will open, with goods ranging from gloves ($45) to scarves ($85 to $185) to a stole with fox pom-poms ($2,000). Manufacturers include N. Peal, TSE Cashmere, and Amicale, and there will be lots of private- label goods. The entire lingerie department will be newly minted on 8, starting in mid-November.

* * *

Macy's: TWO NEW SHOPS, BOTH EXclusive to Macy's, are just about to open. Italian designer Mariuccia Mandelli will have her own department on the third floor; she'll launch her bridge line, MM by Krizia, on September 7. Also on 3 will be Susie Tompkins's moderately priced casualwear, to make its debut on September 8.

* * *

The Limited: UNDER WRAPS AT PRESent—covered by a massive mural of model Roberta Churka—is The Limited's newly designed store, opening in mid-October at its old location, 691 Madison Avenue, at 62nd Street. The clothes will be more leading-edge and sophisticated (less junior-oriented) but still reasonably priced.

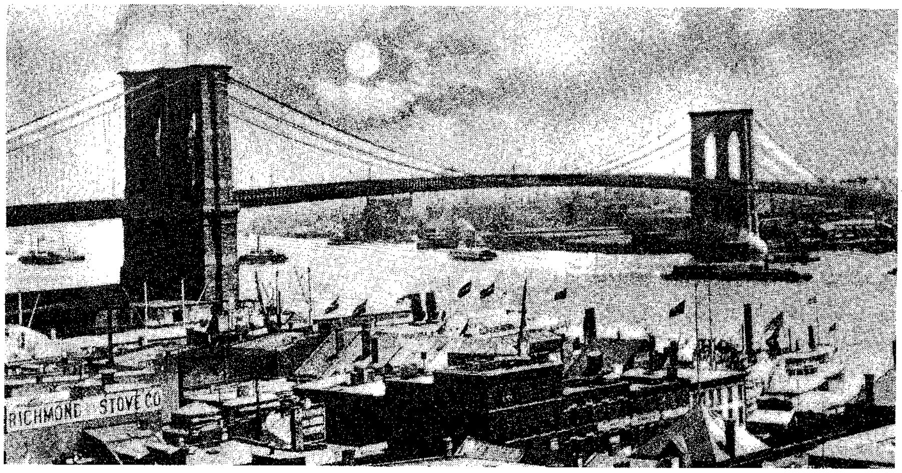
SCENTS, SAVORIES, SALONS

IF YOU'RE FEELING POOR (OR EVEN poorly), a hot soak with exotically scented Bath Confetti ($4.75) followed by Moisturizing Gel with Gold Dust ($9) from **H2O Plus** will leave you feeling (and looking) like a million. The three-year-old company, maker of eleven lines of skin-care and bath-related products, will open its forty-fifth store (650 Madison Avenue, at 60th Street) in early November. Tariffs range from a mere $1.75 for the one-ounce size of Tahiti Twist or Casaba Melon Bath Powder to $38.50 for Seaweed Body Mud. Some 60 botanicals, from comfrey root to nettle extract, are used in the 300-odd gels, soaps, salts, shampoos, and so on; creative director Cindy Melk says, "There's one to take care of each of your 3,000 square inches of skin." The water-based shower gels are among the best-sellers; Tango Mango ($10 for 8.4 ounces) wins the trifecta.

* * *

WILLIAM HENRY PENHALIGON went from his native Penzance, in Cornwall, to London, where he became court barber. Along the way, he developed essences and pomades for his very upper-crust clientele in St. James's; so renowned were his tonsorial skills and perfumed products that he managed to tuck two Royal Warrants under his switch before he died, at the turn of the century.

After his son, "who consorted with the smart set in Brighton and owned racehorses" (according to the company histo-



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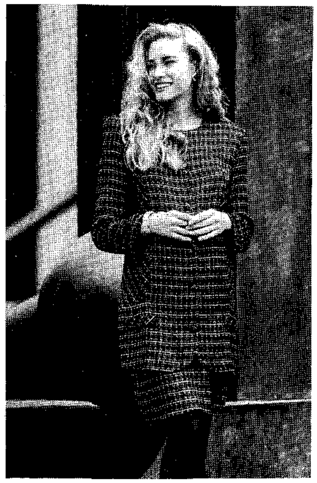

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(Offer good through March 1993)

Shopping

ry), took over, hardly any of Penhaligon's celebrated fragrances were sniffed by aristocratic noses for years. It was not till 1975, when devoted British customer Sheila Pickles bought **Penhaligon's,** along with all of W.H.'s diaries and formula books, that the languishing company came alive.

The flagship U.S. shop, at Saks Fith Avenue (main floor), to open on September 14, will carry nearly the whole line—Penhaligon's seven classic fragrances for men and women (and a new fragrance, coming at the end of the month), soaps, shampoos, toilet waters. Prices go from $12 (talc) to $750 (an enameled purse scent bottle from Salimbeni, arguably Italy's finest enamel works). In between are Winston Churchill's favorite scent, Blenheim Bouquet (aftershave balm, $46) and grooming items (a sterling-silver shaving brush is $610).

* * *

GONE FROM NEW YORK FOR SOME four years, prominent (and *molto gentile*) hairdresser/salon owner **Sergio Valente** (Bergdorf Goodman, '85 through '88) is about to start racking up a lot more frequent-flier miles as he commutes between his fashionable Rome salon (Via Condotti) and his new outpost at 730 Fifth Avenue, at 57th Street. The 3,000-square-foot space will be divided into a warren of chambers for special services. Valente and his partner, hair colorist Carmen Rossi, most recently at Pierre Michel, plan to make this a salon where "a lady doesn't have to wait four months for an appointment." Prices for the maestro's cuts range from $150 to $175; for Rossi's coloring, $75 to $200.

* * *

PETER COPPOLA LEFT HIS SALON AT Olympic Tower ten years ago and established himself as the premier hairdresser in what has become very hot Boca Raton. He recently sold his three salons, shipping his shears northward; he plans to unlock the door at his stylish **Coppola** around October 1. The duplex shop at 673 Madison Avenue, at 61st Street, will offer comprehensive beauty services, with haircuts starting at $50 and color at $65.

* * *

MAKING ITS FIRST APPEARANCE IN the U.S. on September 9, at Bergdorf Goodman, is the new line of fragrances for women (No. 4) and men (Feeling Man) from dynamo German fashion designer **Jil Sander**; the products run from $15 to $80 (for a quarter-ounce of No. 4).

* * *

HERETOFORE NOT A HOUSEHOLD name in New York, **Baratti & Milano** should become more popular, at least among hazelnut fans ("We don't use the acidic ones from Turkey," says owner Nino Cairone), once the rich *cremini* chocolates are available here. This will be a compact and charming sanctum (deep-claret mohair seat cushions, marble floors) for snatching a cappuccino and biscotti after a tough day at the sale racks. The shop, at 697 Madison Avenue, at 62nd Street, to open in late October, will sell the Bologna-based company's varied chocolate and candy products, ranging from $16 a pound for hard candies to $30 a pound for chocolates.

* * *

Perugina IS CREATING A CLASSY AND very Italian-looking space for its one and only store, worldwide. The Perugia-based confectionery company aspired to create a *pasticceria,* and employed a Renaissance-grid-style design throughout the space at 520 Madison Avenue, at 54th Street. Expect lots of marble, cherrywood, polished brass, and, of course, Baci, Baci, Baci. The store will open on October 30. . . . **Cosmetics Plus,** the upscale, off-price perfumerie and source for just about all things cosmetic, is opening a new shop in early September, at 875 Third Avenue, at 53rd Street. . . . Hairdresser Louis Lambrianides, owner of the upscale Capillus salon on the West Side, will open his new East Side branch, **Capillus East,** at 1034 Lexington Avenue, at 74th Street, starting in mid-September. . . . **Sam Goody** is creating a new flagship store. It will be the largest in its 1,063-unit chain, with a total of 25,000 square feet. Opening in mid-November, the music metropolis, at 1211 Sixth Avenue, at 48th Street, will have particularly large departments for classical, jazz, and New Age music.

KIDS' STUFF

BARBIE, THE DOLL, IS 33 YEARS OLD, and finally she's getting her own store, **Barbie on Madison,** in the ground-floor atrium of FAO Schwarz, 767 Fifth Avenue, at 59th Street. When the shop opens on October 1, there'll be a billboard-size talking photo of her above the escalators, and everything will be pink and frilly. This boutique will carry a complete line of the collector Barbies—and regular Barbies, too, plus her friends, her accessories (she owns a Porsche 911 Cabriolet, with a car phone), her hundreds of outfits: Over the years, she's been a vet, a teacher, a nurse, an astronaut, a business mogul, a video star, a surfer, a chef. The shop will have all the Barbie licensed products. And in a few months, there will even be a three-foot-tall Barbie, so owner and doll can dress alike.

* * *

Uncle Futz, A FUNKY LITTLE SHOP (408 Amsterdam Avenue, at 79th Street) with frivolous, colorful, and clever merchandise, is cloning itself on the East Side. The store, at 1054 Lexington, at 75th Street, will open in mid-September; prices go from 75 cents for stickers to $300 for a rocking horse.

RUTH J. KATZ

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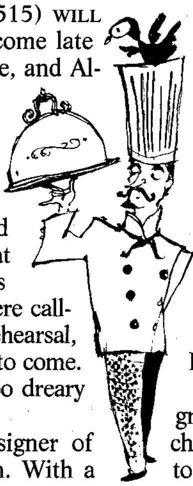
Restaurants

Here a Bistro, There a Bacaro—and Pizza by the Meter

THIS FALL, SOME SEASONED CHEFS are going out on their own, while others are opening second restaurants—bringing the promise of stellar seafood and Thai-French tastes, lusty brasseries, even a new face on Restaurant Row. Recession? These 30 places never heard of it.

AMERICAN



One Fifth Avenue (AT 8TH STREET, 529-1515) WILL once again be on the city's culinary map come late October, when Jerry Kretchmer, Rick Rathe, and Alfred Portale, partners in the Gotham Bar & Grill, plan to reopen it as a seafood restaurant. Closed since July 1990, One Fifth was expected to open last fall under other ownership.

On June 1, Kretchmer and company opened a small section of the space, put out a sign that said OPEN, and served fish. Then, two months later, the place folks in the neighborhood were calling "Open" was shut. It was just a dress rehearsal, says Kretchmer, for bigger and better things to come. Meanwhile, the old décor was unsuitable, too dreary for the grander concept—"a mishmash."

To the rescue: architect Jim Biber, designer of Mesa Grill and consultant for the Gotham. With a budget of around $700,000, Biber is planning an elegant 180-seat restaurant—a floor of multicolored glass tiles, and wood-paneled walls that will be backlighted. Some of the wall sconces from the H.M.S. *Coronia* will remain, as will the old curving bar.

Executive chef Portale and head chef Kerry Heffernan (recently sous-chef at Mondrian) plan a menu that will be both Mediterranean and American. "The bottom line with fish is immediacy," says Portale. "It's all about freshness." He describes the marvelous spotted prawn from Alaska, in season from November to February: "These prawns are rich and oily, their tails are loaded with roe, and they'll make a great risotto." When baby eels, as thin as silken threads, are in season come spring, they will be fried in olive oil and garlic.

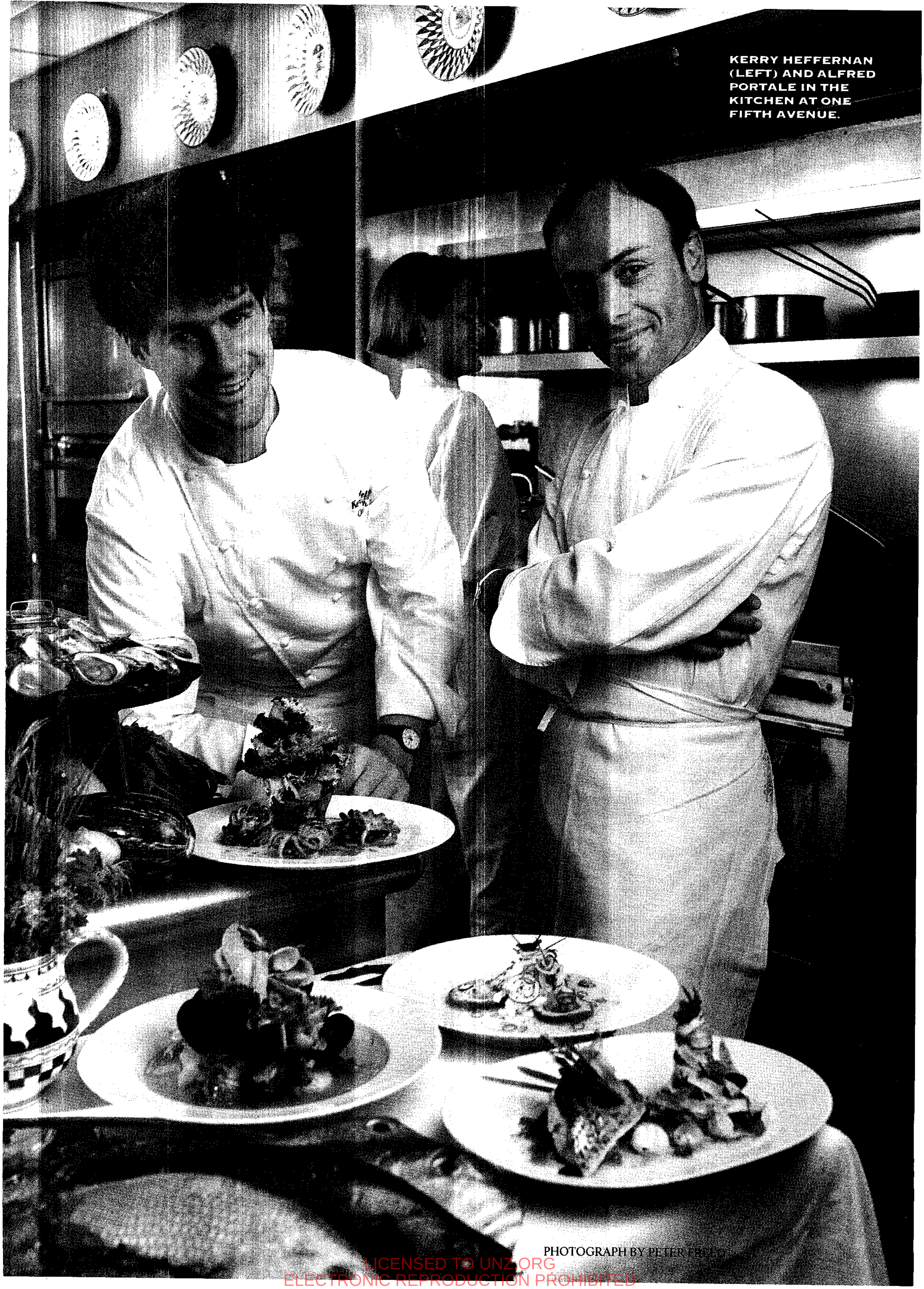
And there's more: bouillabaisse and bourride. A Portuguese dish called cataplana, a combination of linguiça sausage, cockles, garlic, cilantro, and lemon, all steamed in a domelike copper vessel. And, says Portale, a "dynamite" ceviche. Steamed lobster, of course, salmon cooked over a wood fire, and, always, bass roasted on a bed of fennel with potatoes and Greek olives. For carnivores, there will be curried rack of lamb with couscous.

What's for dessert? His pastry department will be very important, Portale says, his desserts extravagant. A three-course dinner will average $35. (Unless otherwise specified, prices throughout are for three courses, not counting wine, tax, or tip.)

Maxx IS SET FOR AN EARLY-NOVEMBER DEBUT AT 225 Park Avenue South (near 18th Street, 505-7909), where Squires Coffee Shop used to be. Architect Jeffrey Beers, who has designed Zoë, China Grill, and Ferrier, plans a sleek, handsome interior, with seventeen-foot-high windows fronting on Park Avenue, floors of ivory-and-rust-veined gray marble, wood-paneled walls adorned with metal sculpture. Huge stainless-steel ductwork will span the ceiling.

At lunch, expect sandwiches—grilled lamb loin with grilled tomato, goat-cheese fondue, and house potato chips; Angus steak with onion and shoestring potatoes—lump-crab-and-lobster salad, and bow-tie pasta with vegetables and duck confit. Chef Ian Derouin's dinner menu will feature appetizers like roast shiitake mushrooms with shrimp, cabbage, ginger, and lotus root, and a half-lobster with braised leeks, fried beets, and lobster oil. Entrées will include osso buco, a stuffed veal chop, and a confit of duck leg with an herbed polenta nest. A sample dessert sounds tempting—banana fritters with cognac-brittle ice cream. Says owner Tommy Silver, "We are prepared to absorb a high-energy crowd." And a hungry one. Dinner: about $20.

BACK IN SEPTEMBER 1990, WE REPORTED THAT RICARDO Amaral's **Banana Café** would open at 111 East 22nd Street (995-8500) later that fall. (Amaral also owns Alo



KERRY HEFFERNAN (LEFT) AND ALFRED PORTALE IN THE KITCHEN AT ONE FIFTH AVENUE.

PHOTOGRAPH BY PETER FREED

Restaurants

Alo in New York and two other Banana Cafés in Brazil, in Ipanema and São Paulo.) But when the residents of East 22nd Street heard about Banana, thinking there would be music blasting until all hours, they protested. A two-year court battle ensued, which Amaral won only a few weeks ago. Now, finally—on September 14—the Banana Café will open.

With highly polished floors, tall columns with banana-bunch capitals, and dark-blue chairs, the café occupies the street and below-street levels of the building that also houses the Elite model agency. The dining room, which consists of the first floor and a wraparound mezzanine, will seat 220 people; downstairs, in the club, a disc jockey will play Brazilian music—all of it soft and mellow.

Matthew Kenney, chef at Alo Alo, is moving downtown to Banana Café and plans an imaginative American menu with Italian, Mediterranean, and Brazilian accents: appetizers like squab lasagna with shiitake mushrooms, prawn-and-corn ravioli, a smoked-duck risotto, and several pizzas—one topped with roasted mushrooms and truffle oil. Brazilian dishes, too—shredded beef with pumpkin purée, codfish with peppers, shrimp, coconut, and coriander, and, of course, feijoada, the stew of pork, beef, and black beans that's a national treasure.

The late-night menu will include dishes like beet chips with sour cream and avocado, duck sausage on focaccia—and an oyster in a glass of Absolut Citron vodka. Pastry chef Timothy Hartog will whip up a fig tarte Tatin, banana cake with dark chocolate sauce, and hearty American sweets. Dinner will be about $36.

* * *

Silverado (99 EAST 19TH STREET), owned by Don Karas and Mitch Siegal (of Dolce) and Richard Krause (who owned Melrose and has been the chef at Batons and the Rose Cafe), is expected to open at the end of this month. The 90-seat restaurant will have terra-cotta and orange accents, a beamed ceiling, and, on one wall, a continuous slide show of Southwestern scenes.

Krause plans a menu of Southwestern dishes with bright California flavors, a style he learned while working with Wolfgang Puck. He's talking about a spicy, robust duck mole, wild-mushroom chili, braised bluefish on soft tacos garnished with tomatillo salsa (the tortillas, blue-corn and otherwise, will be made in-house), and chili-rubbed skirt steak with mango-tomato-and-green-onion salsa. Dinner: about $25.

* * *

THERE'S LOTS OF ACTION THIS SEASON around Lincoln Center, especially on West 64th Street. The **Ginger Man,** owned and operated for 28 years by Michael and Patrick O'Neal at 51 West 64th, has closed. The good news is that the brothers plan to reopen it (possibly with a new name) in a back room of the original establishment (43 West 64th Street, 874-5100) by early November; the old front bar/dining room will be taken over by another group (see below). The O'Neals will also build an upstairs dining room in space owned by the Liberty Warehouse. Seating 100, it will be used for private parties and will increase the Ginger Man's seating capacity to 300.

The walls will have new dark wood paneling, but the menu will still offer hamburgers and grilled fish, along with several new dishes. "Our restaurant won't be intimidating," says Michael O'Neal. "We've never gone for high-priced foods, and we have always specialized in getting people to the theater on time. These things won't change." Dinner: about $30.

* * *

IN LATE OCTOBER, THE SPACE THAT used to be the Ginger Man's barroom will become **Zachary's** (51 West 64th Street). The owners are Dr. Sidney Stecher and his brother, Bob. Sam Lopata will supervise the design, which will have a solid, masculine feel, like the "21" Club. "We are going for a 1920 décor," says Sidney, with the original tile, a lot of the original mahogany paneling, and leather banquettes with decorative brass tacks. "We'll have a wonderful old ambience."

The chef, not yet named, will produce what the Stechers call "eclectic American" food ("Call us a baby bistro," says Bob): ratatouille, boudin blanc, grilled swordfish with garlic mashed potatoes, and rosemary grilled chicken. Dinner: about $22.

* * *

IF ALL GOES AS PLANNED, ANOTHER **Hi-Life** restaurant (the original is on the Upper West Side) will open in late October at 1338 First Avenue (at 72nd Street), where Adam's Rib and other places have been. Owner Earl Geer says the East Side Hi-Life will be less of a scene. You won't be able to miss it—the façade's going to combine maroon baked enamel, stainless steel, and sparkling neon. Inside, designers Haverson/Rockwell are aiming for the spirit of a thirties urban lounge—dark mahogany booths, a large bar, sofas and settees upholstered in dark maroon, and wood tables edged with stainless steel. "This could look like a first-rate jazz club in Harlem back then," says David Rockwell.

Hi-Life's West Side chefs will rotate between the restaurants, and they'll prepare an all-American menu (the food consultants for Hi-Life are the principal partners in Docks and Carmine's). Geer is talking about family-style dining, with a complimentary salad bowl brought to the table, and pasta eaters given a choice of whatever sauce they fancy. "This way it gives folks a chance to mix and match," he says, "like you would at home." You'll also be able to order things like steak au poivre, stir-fry vegetables with brown rice (and chopsticks), grilled chicken breast with pesto on a baguette, and hamburgers. Entrées will cost $10 to $16, burgers $6 and up.

* * *

WHEN **Dakota** OPENS THIS WEEK at 1576 Third Avenue (near 88th Street, 427-8889), in the space once occupied by Caramba!, the crowd at the 51-foot bar will be standing on a terrazzo floor that was put down in the forties and was discovered during renovation. Dakota's owners—Tom O'Neil (who used to own T. J. Tucker's) and Kevin Lynch and Andrew Houghton (of Sam's Cafe)—hope their new place will be a gathering spot for sports figures, television celebs, and good-looking, lively people.

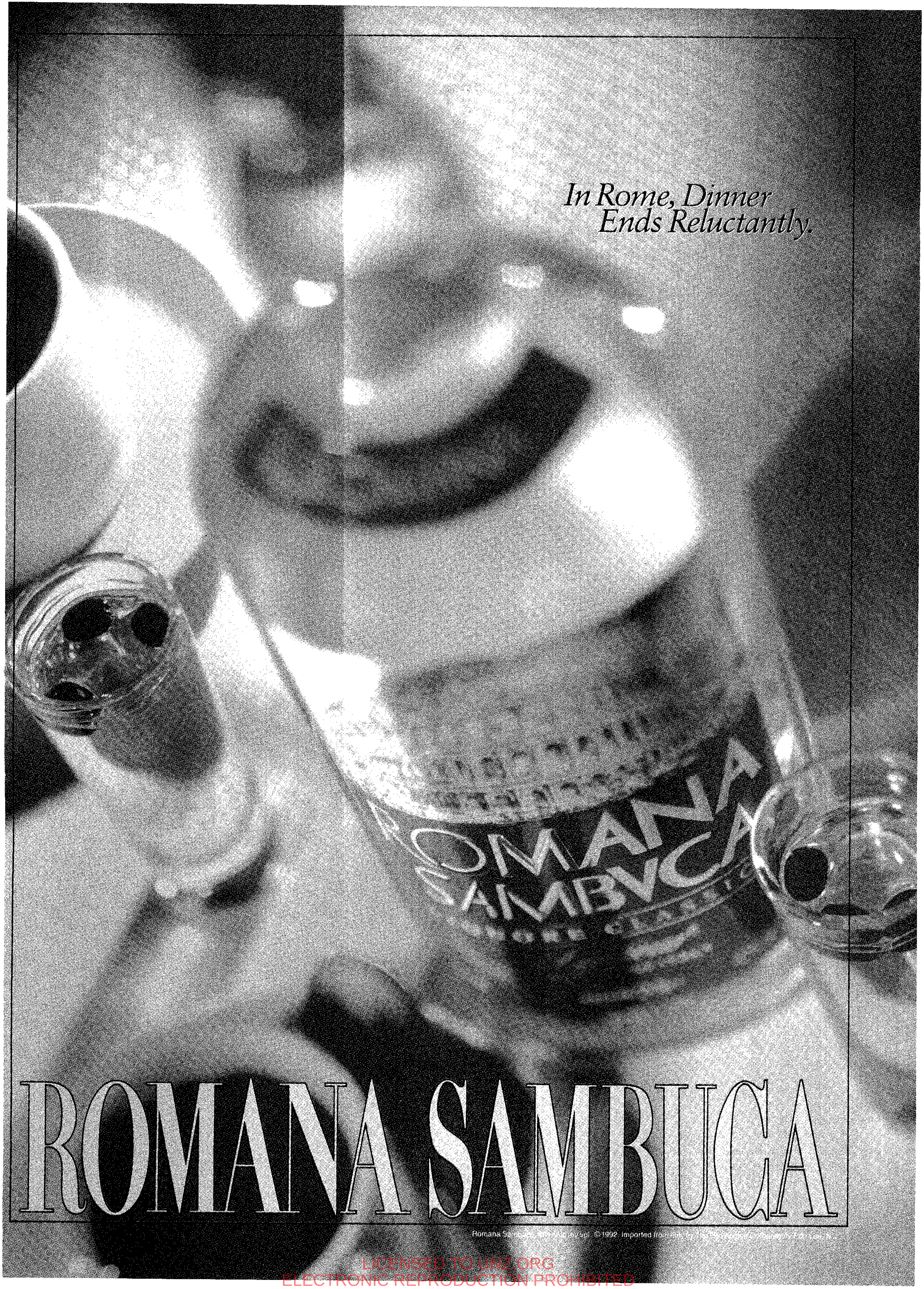
Instead of a chef, the owners are going to have an "executive cook," who will specialize in pizzas ($9 to $12) and burgers ($8 to $9). The waiters will wear long aprons and signature neckties. "We are what you might call an upscale saloon," says O'Neil. "But not that upscale."

* * *

GRAND STREET NEAR WEST BROADway is an area sizzling with hot restaurants—La Jumelle, Félix, Lucky Strike, Jour et Nuit. But **57 Grand Street Cafe,** due to open in late October next door to Lucky Strike, isn't going to fit the mold. One of the owners, Martin Sheridan, who owns the famous Ear Inn and Walker's in TriBeCa, says the area is becoming "just a bit too too," so he's planning a good old-fashioned bar. The building dates from the 1880s, and Sheridan will retain the original bar and brick walls. He hasn't named a chef, but, he says, "we'll have American-style pasta, a fish of the day, steak, good hamburgers, and salads. We're looking for steady customers, not tourists." Entrées will cost around $10.

* * *

AT **Beekman Bar and Books** (889 First Avenue, near 50th Street), due to open in early November, the upscale Beekman/Sutton Place neighborhood will have a place to sip liquors and vintage wines, enjoy fine cigars, and nibble on pâtés, cheeses, and other appetizers while browsing through bookcases set among the dining tables. The reading matter will include a few sets of encyclopedias, magazines, old novels, and so on, say owners Mark Grossich (who owns a similar spot downtown called Hudson Bar and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Ends Reluctantly.
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Restaurants

Books) and Raju Mirchandani (who used to be a partner in Park Avenue Gourmandises). There will be a long bar, a piano, and seating for 75 to 100. Like its downtown double, it should be cozy. Appetizers $5.50 to $40 (for caviar).

* * *

OWNERS ARIEL LACAYO AND Michael Baldridge plan a mid-October launch for **Ariel & Mike** (23 East 22nd Street, 353-9500), in the space once occupied by Pesca. The chef will be Michael Schlow. He and Lacayo are veterans of the Pino Luongo restaurant school: Lacayo has been maître d' at Le Madri, Coco Pazzo, and Sapore di Mare, and Schlow, executive chef at the latter and a cook at Coco Pazzo. (He's now chef at 75 Main in Southampton.) Their place will seat 90, and its off-white walls will be hung with a revolving exhibit of photographs by Bruce Weber, Robert Mapplethorpe, Andy Warhol, *et al.*

As for the food, Schlow says it will be on the light side—no cream and little butter. Pan-seared red snapper in tarragon broth. Roast chicken with chipotle sauce. Loin of pork with foie gras and chanterelles (well, not *too* light). Cannelloni made with a potato dough. And as for the presentation, "I'll build high on the plate," says Schlow. Prices will be fairly high, too: about $39 for dinner.

À LA FRANÇAISE

IN MID-OCTOBER, WHEN JEAN-GEORGES Vongerichten expects to open **Vong** at 200 East 54th Street, where Toscana used to be (and next to his Lipstick Café), a new cuisine will be introduced to New York: Thai-French. The chef, James Chew, has worked with Vongerichten at Lafayette and is now at Jo Jo, his East Side restaurant.

Many Thai favorites will be on the menu, each one with that Vongerichten twist. The popular, spicy Thai beef salad will instead star rare lamb loin sautéed in fiery holy basil. A creamy coconut-and-chicken soup usually prepared with straw mushrooms (available here only in the tin) will get a flavor boost from fresh morels. Familiar French dishes like moules marinières will be seasoned à la Thai, and D'Artagnan's duck foie gras will be grilled and coated with a ginger-mango glaze.

The kitchen's large grill will prepare mahimahi, red snapper, and squid, and an incendiary yellow curry of lobster meat is planned. The lobster will be grilled, then the meat removed from the shell, seasoned with lemongrass and turmeric, and covered with curry sauce and a dab of whipped cream. Duck, usually roasted whole in Southeast Asia, will appear as maigret of duck with sesame seeds and pomegranate paste. Most dishes will be served in deep bowls, and Thai style—with sticky rice and silver flatware (*pas de* chopsticks). Dinner will be about $30.

The contemporary Thai décor will be very dramatic. Haverson/Rockwell is planning a teak floor, walls stenciled in copper leaf, and banquettes made from oversize, colorful Thai-silk cushions. In a rear room, a Thai-tatami sort of spot, parties of six to twelve can sit on the floor, their feet in a recess under the table. As for the restaurant's name—it sounds Thai, all right, but it's really the first four letters of chef Jean-Georges's surname.

* * *

Brasserie des Théâtres, SET TO OPEN this week in the Paramount Hotel (245 West 46th Street, 719-5588), should be an attractive new theater-district dining place. Owners Max Bernard, Jean-Michel Diot, and Philippe LaJaunie are partners in Park Bistro and Les Halles, which bodes well for the food here. You might start with something from the raw bar: oysters, clams, shrimp, sea urchin. Or perhaps a little cholesterol: foie gras, oeufs en gelée, cold lobster with mayonnaise.

The robust menu, prepared by chefs Patrick Bruot and Laurent Brunacci, will feature pot au feu, bouillabaisse, steak frites, and, come winter, choucroute presented on a grand copper wagon. For supper after the theater, why not scrambled eggs with sea urchin, washed down with champagne or beer? This brasserie food will have an appropriate setting—burgundy banquettes, brass fixtures, tulip-shaped glass lamp shades. Dinner should average $40.

* * *

Brasserie Pascal, SCHEDULED TO open in late October at 35 West 64th Street (769-9696), the space last occupied by Arpeggio, will offer music lovers another Lincoln Center–area feeding station. The 135-seat restaurant is owned by Guy Pascal, who has a pastry café on upper Madison Avenue and a *salon de thé* at Henri Bendel. Pascal wants to have an old-fashioned brasserie like the one his family owned in Toulouse—wood-paneled walls, frosted-glass doors, and Art Nouveau accents.

The menu will be old-fashioned, too. Appetizers will include a plat de fruits de mer, a terrine of duck, some saucisson chaud, and escargots. There will be soupe de poissons, choucroute garni, cassoulet, roast chicken, sweetbreads, grilled sea bass with fennel, roast lamb coated with herbes de Provence—you get the idea. Plus an assortment of cheeses and, of course, the fine pastries Pascal is known for. Dinner: around $40. For late-night supper, a menu de minuit (midnight menu) will offer the likes of crusted onion soup, cheese soufflé, croque monsieur, and salade niçoise ($12.50 to $15).

As a nod to the World Gym, located directly overhead, Pascal's adjoining, as-yet-unnamed café (37 West 64th) will serve low-salt health breads and low-cholesterol warm vegetable salads with olive oil.

* * *

THE MOST EXTENSIVE (AND EXPENSIVE—about $3 million) project of the fall will be **Méli-Mélo** (502 Park Avenue, at 59th Street), due to open in late November in the vast space recently occupied by Regine's. Facing East 59th Street (where Reginette was), there will be a 125-seat bistro with floor-to-ceiling windows. Back of the bistro, and connected to it by a small drinks-and-backgammon lounge, will be Méli-Mélo's more formal dining room, seating 150. The mezzanine will house a late-night club.

Architect Jeffrey Beers is designing the complex space. The bistro will be dramatic: white marble floors, a huge stainless-steel ceiling that will soar in a convex arc from a low point by the lounge to a height of sixteen feet where the windows face the street. The walls will be covered with metal strips and inlaid wood. The rear dining room, with seafoam-green banquettes and the original Delmonico's coffered ceiling, will be quieter. The club's décor will be dominated by a lighting system using dichroic glass, which gives off sparkles when white light passes through it.

Owners Alain Chevreaux and Irving and Elliott Sutton also own Ferrier, where Méli-Mélo's chef, Oliver Smith, now stirs the pots. Smith will prepare many Ferrier favorites—a warm tart of goat cheese with potato, lobster bisque, classic coq au vin—as well as other items like brandade de morue, the garlicky codfish purée. The club's menu will lean to pizzas, carpaccio, salads, and appetizers. In the bistro, entrées will cost about $13. Dinner in the restaurant will average $25.

* * *

La Gauloise (502 SIXTH AVENUE, AT 13th Street), which closed in January, is due to reopen in the late fall—possibly with a different name. The new owner is one of La Gauloise's original partners, Steve Tzolis, who sold his share in 1983, and whose ever-expanding restaurant empire includes Periyali, Il Cantinori, Aureole, and the Chefs Cuisinières Club. Chef Jean-Robert de Clavelle, until recently head chef at Le Régence in the Plaza Athénée, is expected to focus on the cuisine of the French countryside and the countries bordering the Mediterranean. Tzolis won't be doing much with the 75-seat space—he'll just polish it up a bit. So

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Gauloise lovers can look forward to welcoming back the old, familiar mirrors, soft lighting, and wood-paneled walls. Prices have not yet been determined.

◆

WHEN **Pique-Nique** (THE NAME IS tentative) opens on the lower level of Galeries Lafayette (10 East 57th Street) in mid-November, shoppers will be able to take a break and have a bite of lunch (or a sip of espresso at breakfast). The 1,400-square-foot space will accommodate 50 people in an atmosphere that is being described as "very south of France"—peach-hued walls, travertine-marble-trimmed floors. The café will open when the store does, at 10 A.M., with coffee, juice, and croissants. Lunch will begin at 11:30, with a menu including lobster pâté, gravlax, a pasta of the day, a niçoise-salad platter, chicken cordon bleu, poached snapper, and duck confit, as well as pastries from the Versailles restaurant in Greenwich, Connecticut. Appetizers $4.50 to $6.50, entrées $12.50 and up.

ITALIAN

THE NEWEST KID ON THIS RESTAURANT Row block is **Becco** (355 West 46th Street, 397-7597), where Carolina used to be. Owned by the mother-and-son team of Lidia and Joseph Bastianich (she and her husband, Felice, own Felidia), Becco is scheduled to open in early October. Julius Baum, of Treehouse Design, is creating a cozy, rustic place with terra-cotta floors and bare wood tables that will hold 80 people downstairs and 60 in a large upstairs room. The chef, Robert Hauser, formerly a line cook at Le Cirque, will work with Lidia (who'll run from one restaurant to the other), while Joseph acts as host.

Becco is from the Italian word *beccare,* slang for "to nibble," and it's a singularly appropriate name. After you are seated at Becco, several waiters will appear, bearing plates of focaccia, bruschetta, salami, cheese, roasted peppers, cold salads like pulpo (octopus), caponata, and so on. When the antipasto plates are empty, the table will be cleared, and four more waiters will arrive, with platters of steaming pasta and risotto. You select as much as you want. When the whole table's been fed, the tab will be $18.95 a person, which includes everything but beverages, dessert, tax, and tip. *Capisce?* At this point, you decide whether to go on to the entrées (which will add only another $1 to $7 to your bill)—wood-fired game birds, rotisserie-turned duck, suckling pig, grilled fish, and slow-cooking dishes like osso buco, oxtail, tripe, and beef al barolo.

When dessert time rolls around (and you are rolling off your chair), there will be large sheets of fresh fruit pastry. The wine list will offer "a lot of affordable wines" from Italy and California, says Joseph. The Italian wines, at $15 a bottle, will come from vineyards—in Puglia, Sicily, Sardinia, and Trentino—not yet championed by oenophiles.

◆

ALAN TARDI, CHEF/OWNER OF **Follonico** (6 West 24th Street, 691-6359), started out as garde-manger (and later sous-chef) at Chanterelle, worked briefly at Aurora, studied cooking in Italy, returned as poissonier with Jean-Georges Vongerichten at Lafayette, and most recently was chef at Le Madri.Named for Tardi's favorite village in Tuscany, Follonico is expected to open this week.

Its building has been home to one restaurant or another since 1909, and the décor will combine vintage lighting fixtures and old wainscoting and terra-cotta floor tiles with new touches like banquettes covered in a tapestry fabric showing a panorama of an Italian village.

The menu will be based on what's fresh in the market. You'll see New Zealand cockles, stone-seared carpaccio of duck with baby frisée and cicciolini (duck cracklings), baby octopus with black polenta, and grilled swordfish with citrus-flavored cannellini beans. (Pastas will be $8 to $13, entrées $16 to $20.) At lunch, there will be pizzas and panini, a large antipasto plate, and salads.

For now, Tardi's keeping the dessert menu simple—but what could be better than biscotti, or pecorino cheese with a ripe pear? "We'll have a good presentation," he says, "only don't expect plate paintings. The food is beautiful as it is."

◆

WHAT PLANET HOLLYWOOD IS to Hollywood's history, so **Italica** is to Italy's past," says Jerry Brandt, one of the new restaurant's owners—who also include concert promoter Ron Delsener, "rich and famous" Robin Leach, and Bob Krasnow of Elektra Entertainment (Brandt was creative director of the Ritz). Located where Chez Vong used to be (220 East 46th Street, 972-4646), Italica should open in mid-September. Its interior of marble, terra cotta, and cedar beams will be dominated by an 80-foot mural depicting the history of Italy, from Caesar and the Romans to Garibaldi, from the Vatican's more famous popes to Marcello Mastroianni and La Cicciolina, the porn star who recently lost her seat in the Italian Parliament. Italica will seat 240 and will have a private dining room downstairs.

The specialty of the house will be brick-oven "pizza by the meter." The pizzas will be served on trolleys, and you'll be able to order three sizes (all one foot wide)—a half-meter pizza (one and a half feet), a three-footer (one meter) to feed six, or a six-footer for a dozen mouths. There will also be pastas by the pound, lots of lasagna, and more, prepared by Eugenio Nastro, who until now has been the chef at Angelo's on Mulberry Street. Best of all, says Brandt, a full meal will be no more than $25 a person.

* * *

THE NEW OWNERS OF JOE'S BAR & Grill—a group of investors that includes some "well-known models and fashion people," according to a spokesman for the restaurant—are converting it into a *bacaro* (Venetian wine bar) where folks can relax and nibble on cicchetti (small appetizers) and perhaps drink prosecco, a bubbly white wine from the Veneto. Karyn Wagner, who used to own Joe's, will manage the new place, which will be called **Oggi Domani** (142 West 10th Street) and is expected to open in early October. The name means "today, tomorrow," which may refer to the Italian view of life's journey or, says Wagner, her kitchen's progressive Italian cooking and classical presentation—or maybe one's perspective after too many hours at a *bacaro.*

Joe's brick walls will remain, but Renaissance-style frescoes will cover some wall areas. Nicole Miller has designed the waiters' shirts and neckwear, and is also creating "table aprons"—oversize place mats. Oggi Domani's chef will be Diane Forley, who has worked with David Burke at the River Café and Park Avenue Cafe. She's planning some heavy-duty cicchetti, served from noon until 11 P.M. at the marble-topped bar in the front of the house: miniature calzones, spiedini (deep-fried bread and mozzarella on a skewer, with anchovy sauce), fried polenta, white-bean salad, etc. Her specialty, angel's-hair pasta that incorporates toasted, aged Parmesan cheese in the pasta dough and is served with wild-mushroom butter, will be on the menu. She'll do a cioppino with preserved lemon, pesto-rubbed Cornish hen stuffed with fennel sausage and polenta, and turkey osso buco.

"You could say that our scene will be like Tabac, our décor as beautiful as Palio, and our prices as inexpensive as Vince & Eddie's," says Wagner. Appetizers $8 to $12 a platter, entrées $12 to $16.

* * *

THE LANZA BOYS, JIM AND LOUIS, WHO are the managing partners in Coastal and Memphis, plan to open **Ciccio & Tony's Trattoria and Cellar** (320 Amsterdam Avenue, at 75th Street) in mid-October, in the space once occupied by Cafe Central. The chef's going to be their younger brother, Anthony (hence the name Tony; Ciccio is what their father, Frank, was called as a child).

Young Tony, who's worked at the family's other places, plans to serve bruschettas, a grilled-mushroom salad, a vegetari-

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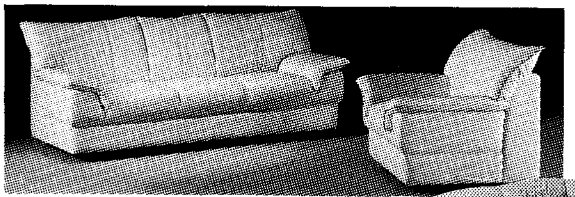

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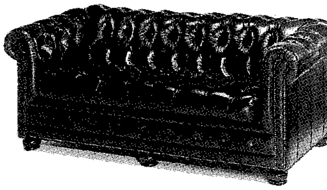

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Restaurants

an antipasto with various kinds of marinated beans, and some house calzone. Among the entrées will be a variety of pizzas, a chicken-garlic-and-ricotta dish, cioppino, and other traditional dishes. Appetizers $3 to $5, entrées $8 to $13.

Ciccio & Tony's will seat a total of 140 people on two levels. The downstairs area will be used for private parties and overflow. On the main floor, trompe l'oeil murals will depict an Italian villa, with some of its "windows" looking out on a bucolic countryside complete with a smoldering Mount Etna.

* * *

JOYCE STEINS, A RESTAURATEUR WHO loves quirky, theatrical settings (she owns Le Bar Bat), is transforming her Cafe Iguana into an Italian restaurant called **Villa Lulu** (235 Park Avenue South, at 19th Street; 529-4770), set to open in the middle of next month. "It will give a somewhat stagnant neighborhood a bit of needed life," says Steins.

Villa Lulu's décor will suggest a peaceful, poetic courtyard in an old Italian villa—yellow awnings, lots of plants, flowers, a fountain or two. The lighting—chandeliers that look like clusters of grape bunches and vines—is being built by the same man who did the blue bats currently buzzing about Le Bar Bat. Arias from Italian operas will fill the space, and there will even be a boccie court upstairs.

While most restaurants are going for Northern Italian food these days, Steins is heading south. Chef Marc Meyer, who has worked with Patrick Clark and Larry Forgione, will focus on the dishes of Naples and Sicily, including assorted pastas, seasonal shellfish, whole roasted fish, and grilled meats, as well as focaccia and desserts baked in-house. "The spirit of Villa Lulu," says Steins, "is like having a family vacation in southern Italy." Probably cheaper, too: Dinner will be $20 or so.

* * *

COOKBOOK WRITER AND FOOD CONsultant Christopher Idone and Charlotte Gould, who is in charge of the café at Sotheby's, have designed the menus for the **Charivari Cafe,** in the new Charivari store that's due to open in a week or so at 1001 Madison Avenue (at 78th Street; 650-0078). Gould will run the self-service café, which will be on the store's second floor.

Shoppers can enjoy a breakfast of fresh fruit, breads, and coffee (served in oversized French café au lait cups) at the store at 10 A.M. At lunch, there will be a changing daily choice of two sandwiches ($5 and up each)—perhaps bruschetta with white beans and wilted greens, or grilled duck breast with prune-port butter and onion confit. Idone also plans a Camembert-and-ham tart, and a variety of breads. Lemon pound cake heads up the dessert menu, which also includes seasonal fruit tarts and biscotti. The café will hold about twenty people at tables and stand-up counters. "What we want," says Idone, "is a quick turnover."

* * *

Ticino (560 THIRD AVENUE, AT 37TH Street) is expected to open in early November where Via Via used to be. Its menu will be northern Italian with a Swiss accent, says owner Bruno Baumann, who hails from the part of Switzerland where the Ticino Mountains form a natural border with Italy. The chef, Ralph Cummings, should feel right at home, since he was Via Via's chef.

About that Swiss accent: Baumann says the service will be as impeccable and efficient as it is in his native country. And there will be Swiss fare like crusty farm bread, *rösti potatoes, bundnerfleisch* (air-dried beef), and some veal dishes.

There will be appetizers like sun-dried tomatoes with carpaccio (or bundnerfleisch), and mussels steamed in a white-wine pesto sauce, then it's on to pastas, risottos (asparagus, prawn-and-saffron, wild-mushroom), and dishes like osso buco, grilled fish, rack of lamb, and New York shell steak. Dinner: about $20.

The 96-seat Ticino should be cozy, with colorful ceramic wine carafes, antique mahogany paneling, and love seats and comfortable chairs in the bar.

* * *

NINO VENDOME, WHO OWNS NINO'S Pizza & Heros in SoHo and Nino's Restaurant & Bar on Canal Street, plans to open an as-yet-unnamed Italian/Provençal-style place at 32 Grand Street (at Thompson) in mid-December. The space is more in Little Italy than in SoHo, says Vendome's architect, Mico Sopic (who designed Man Ray, L'Express, and Lucky Strike). So his design will be Italian in spirit: stucco walls (one painted Pompeiian red, another ocher, a third pale green) with sienna moldings and bleached hardwood floors with a mosaic border. Wicker bistro chairs and a bar built in Marseilles in the twenties will provide a French touch. The menu is still up in the air, but you can count on lots of pizzas, baked in a bright-turquoise ceramic oven. Dinner should be about $16.

* * *

JOHN SANTANIELLO AND HIS WIFE, Catherine Ahnell, a model for the Next agency, hope their friends from the world of fashion will gravitate to **Ahnell** (177 Prince Street, near Thompson; 254-1260). The couple, who built the place with the help of relatives, plan a late-October opening.

With its wood paneling in the bar-lounge area and matching wainscoting in the dining room, Ahnell will look a bit like a British men's club. Slate-and-metal lighting fixtures are being designed especially for the restaurant. Santaniello's not saying who the chef will be but promises that the menu will offer a mix of French and Italian fare, including penne with a roast-onion sauce, a dish from his family in Naples. "Most of all," he adds, "this will be an easygoing place to hang out. We'll open at 5 P.M., and everybody's welcome. We are looking for a crowd between 26 and 56 years of age." Well, *almost* everybody.

FROM THE MELTING POT

JEFF SPIEGEL, THE MAN BEHIND EXtra! Extra! (praised by Gael Greene for its fried calamari), hopes to open **TaCocina** (2345 Broadway, at 85th Street) in early November. (Spiegel used to own Margaritas, a Mexican place on the Upper East Side.) Designed by the Brazilian-born Denise Hall, a former partner of Sam Lopata's, the white-tiled restaurant will look like a typical Mexico City taquería.

There will be seating for 30 folks, who will be able to select from an array of fillings for their soft tacos—deep-fried squash blossoms, chorizo, carne asada (grilled beef), carnitas (small cubes of fried pork), a variety of beans and fresh vegetables—and then watch them being assembled by hand. Spiegel is installing a vertical grill—a gyro-spit—for barbecuing pork, which will be sliced and topped with dark-brown salsa Arabe, made with chipotle peppers. Everything will be superfresh, says Spiegel. If Haas avocados from California aren't available, that means no guac for you. And talk about family values! The tacos will be only $2 apiece, so there shouldn't be any rude surprises when you get *la cuenta.*

* * *

EARLY NEXT MONTH, DAVID KEH (OF David K's and Java) is planning to open two restaurants at 209 East 49th Street, where Fortune Garden Pavillion used to be. On the street floor, **David Keh's Noodle Road** will purvey twenty or so Sichuan dishes and, of course, numerous noodle numbers. Dinner: about $15.

On the second level will be **Shanghai 1933,** serving home-style Shanghai cooking, mostly seafood and vegetable dishes. The atmosphere will suggest prewar Shanghai, Keh says, when the city was home to many European businesspeople, including Jews fleeing the Nazis. "Shanghai was a very international place then," he says, "and it's also where the Chinese restaurant first began." Dinner will be about $35.

BARBARA COSTIKYAN

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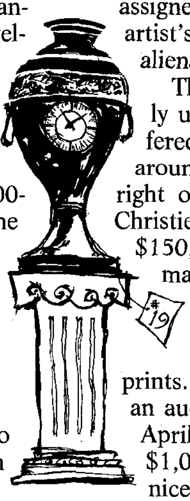
Auctions

Forget the Blockbuster Renoirs—Here Come the Movie Posters

DON'T EXPECT $83-MILLION IMPRESSIONIST paintings on the block this fall. Do expect comic books (some for as much as $100,000), movie posters, and sports memorabilia among the usual art, antiquities, jewelry, and furniture. Christie's, Sotheby's, and William Doyle are offering a wealth of mid-level material, from gems to tapestries, but exceptional objects that inspire giddy prices are unlikely to come onto the market right now.

The October jewelry sales are a case in point. Glitz, glamour, and craftsmanship have replaced gargantuan rocks, which are "as much economics as jewelry," says John Block of Sotheby's. "It's a very bad time for big diamonds." On October 20, Sotheby's is offering baubles that Harry Winston gave his wife, Edna V., as well as Marlene Dietrich's dazzling ruby-and-diamond cuff bracelet, which she wore in Hitchcock's *Stage Fright*. The $300,000-to-$400,000 estimate, Block says, "has no Marlene value built in." On October 21, Christie's will also be offering a Dietrich bauble, a cabochon-emerald-and-diamond bracelet and ring ($60,000 to $80,000). Higher-priced and more delicate is a fine *Belle Époque* brooch ($500,000 to $600,000) that features two pear-shaped fancy blue diamonds. There's also a beautifully crafted Cartier powder compact and lipstick ($15,000 to $20,000) with an inlay in the shape of a phoenix on its lid. Despite the price, it's one of the most beautiful pieces of the season.

The tone of Christie's October 13 photography auction is a bit of a departure. The sale contains a handful of photography-related posters, including one for the 1929 *Film und Foto* exhibition at Stuttgart (lot unassigned, $12,000 to $15,000). A rare 1902 platinum print of Edward Steichen's *Rodin—Le Penseur, Paris* (lot unassigned, refer to department) has silver toning and is signed in the print as well as the negative. The Swann Galleries' October 14 photography sale includes a better-than-usual selection of twentieth-century images, most notably a 1924 platinum print by Tina Modotti of a Mexico hillside (lot 517, refer to department). Although slightly faded and lacking the close-cropped abstraction common to much of her work, it is quite stunning.

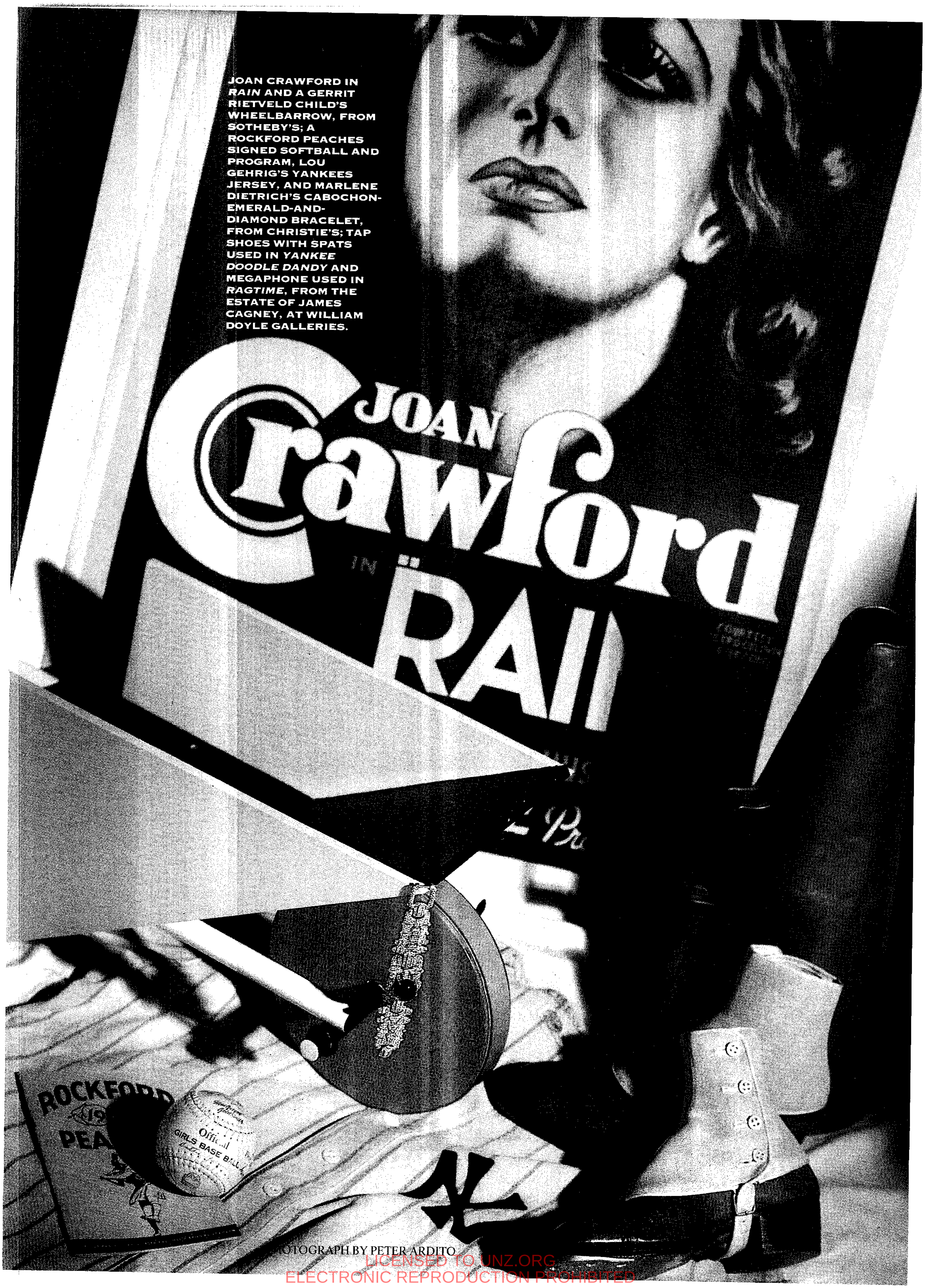


Both Sotheby's and Christie's are a long way from wrapping up their important November auctions of Impressionist, modern, and contemporary paintings. Even so, Christie's November 11 auction has a solid core. Edgar Degas's *Deux danseuses en jupes vertes, décor de paysage* ($4 million to $6 million) is a large, stunning work highlighted by an autumnal landscape background. Balthus's *Study for "The Three Sisters"* (lot unassigned, $500,000 to $700,000) contains two of the artist's most popular themes: maturing youth and alienation.

The contemporary market has become extremely uncertain, with few big-ticket items being offered. "Our active market is an area with a ceiling around $200,000 to $300,000," says Diane Upright of Christie's. Among its mid-level offerings, Christie's has *Crib* (lot unassigned, $100,000 to $150,000), by Robert Gober, who had no auction market to speak of during the late eighties and whose prices have increased during the recession.

The modest-value theme is also present in prints. On September 19, Christie's East is holding an auction of prints estimated at $8,000 and less. April Gornik's *Light After the Flood* (lot 108, $1,000 to $1,500) is a soft-ground etching that nicely reflects the artist's landscape themes. And two John Cage aquatints—*10 Stones* and *11 Stones 2* (lots 86 and 87, $1,200 to $1,800 each)—follow the late artist-composer's ideas on randomness: They are on arbitrarily smoked paper.

In the twentieth-century decorative-arts areas, Sotheby's has two strong single-owner auctions: the first of several sales from the collection of Houston collectors John and Katsy Mecom, on October 3, and property from the Barry Friedman Gallery on November 19. The Mecom sale includes an elaborately framed, handcrafted Gallé mirror (lot 69, $250,000 to $400,000). Among the Friedman property, which is heavy on modernism and small, decorative, and fun objects, there is a Gerrit



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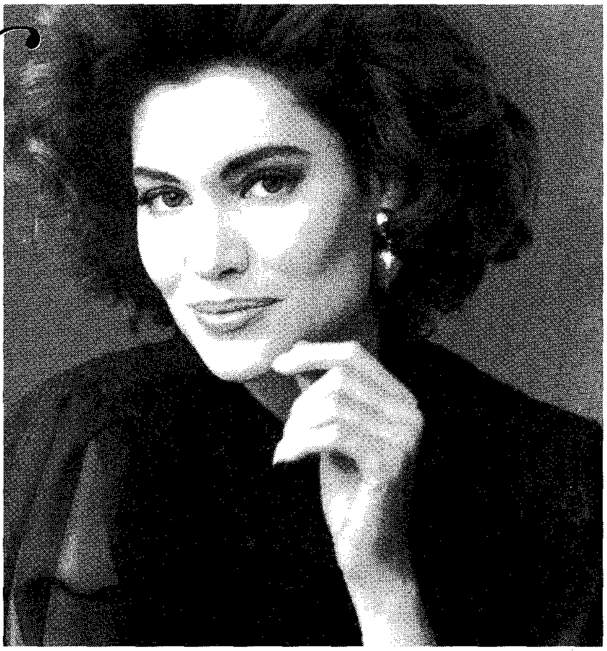
OTOGRAPH BY PETER ARDITO



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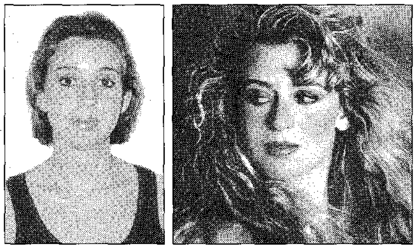

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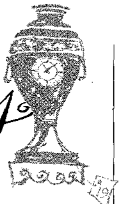

Rietveld–designed child's wheelbarrow (November 19, lot 158, $3,000 to $5,000) that combines bright colors with a Constructivist design.

At this point in the season, the collectibles fields are among the strongest. On September 12, Sotheby's is holding its first auction of movie posters, including a strikingly futuristic insert for *Metropolis* (lot 303, $20,000 to $25,000). The September 30 Sotheby's comic-books auction is strong on complete sets from the sixties. And on October 17 in Los Angeles, Sotheby's will sell animation art from *Beauty and the Beast*. The production backgrounds and cels will be on view in New York from September 14 through 18 and carry estimates of less than $10,000.

Christie's first comic-books sale will be held on October 31 and, like the Sotheby's auction, features the first appearance of Batman, in *Detective Comics* No. 27 ($32,000 to $36,000). Christie's East has also come up with its first sports-memorabilia auction, on October 17. It includes a range of gritty and unusual material. Muhammad Ali's boxing trunks from his "Rope-a-Dope" fight with George Foreman in Zaire (lot unassigned, $7,500 to $10,000) are compellingly authentic (bloodstained and signed), and a group of materials from the Rockford Peaches softball team—the basis for *A League of Their Own*—includes a signed softball ($1,300 to $1,500).

Among other celebrity sales is property from the estate of James Cagney, which will be sold at the William Doyle Galleries on September 30. Doyle's is offering Cagney's first pair of tap shoes (lot unassigned, $800 to $1,200) and a signed note, with photograph, from Richard Nixon ($600 to $800). In somewhat poor condition (Cagney had stored it in his barn) and dated February 17, 1974, following the president's resignation, the note reads, "To Jimmy Cagney, great actor . . . and above all a loyal friend."

A more significant historical fragment appears at Sotheby's on December 15, when a handwritten page by Abraham Lincoln goes up for sale. The manuscript, probably from the winter of 1857–1858, is perhaps the earliest surviving formulation of his "house divided" stand on slavery ($300,000 to $500,000). Citing the Bible, Lincoln wrote, " 'A house divided against itself cannot stand.' I believe this government cannot endure permanently, half slave, and half free. . . . I do not expect the Union to be dissolved. . . . It will become *all* one thing, or *all* the other."

ANDREW DECKER

SALES & BARGAINS

BY LEONORE FLEISCHER

BEVEL'S ADVOCATE

ONE-OF-A-KIND FLOOR SAMPLES OF FURNITURE are on sale here, such as a 44-in.-round beveled-glass coffee table with acrylic base, manufacturer's suggested list $810, here $375; Europa green-and-black marbleized contemporary wall unit, 109 in. wide by 87 in. high, mfr.'s sugg. list $5,980, here $2,175; rose-tapestry camelback three-seat sofa, mfr.'s sugg. list $2,622, here $995; Hickory-White inlaid-maple Art Deco–style writing desk with 2 drawers, mfr.'s sugg. list $3,182, here $1,275; 74-in.-wide open pine hutch with a 4-door base, mfr.'s sugg. list $2,650, here $1,125. M.C., V.; checks accepted as deposits only (merchandise held until they clear); all sales final; everything sold as is; delivery additional. *Seminole Furniture Shops, Inc., 44 E. 32nd St., third floor (683-6464); Mon.–Fri. 9:30 a.m.–6 p.m. and Sun. till 4 p.m.; 9/13–25.*

KAPPA CABANA

FAMOUS-MAKER STEREO COMPONENTS ON sale here include new, used, and demo models (some in limited quantity) and some special purchases. For example, new items include Sony CDP69ES 5-disc-carousel CD player, list $400, here $319; Yamaha RX-V660 Dolby Pro-Logic Surround Sound receiver, list $649, here $499; NAD 1600 remote-control tuner/preamplifier and NAD 2100x 60-watt/channel Power Envelope amplifier, list $878, here $699. Speakers include Infinity Kappa 5 reference-quality bookshelf monitor speakers, list $779, here $399; Infinity Kappa 7 3-way standing floor speakers, list $1,500, here $949. Used equipment includes Accuphase DP80/DC81 reference 2-piece CD player, list $13,000 new, here $2,995; Nakamichi 1000/1000P top-of-the-line DAT player recorder, list $11,000 new, here $5,500. A.E., M.C., V., checks accepted; all sales final. *Stereo Exchange, 627 Broadway, near Houston (505-1111 or 800-833-0071); 11 a.m.–7:30 p.m.; 9/12–20.*

COUNTRY, RIGHT OR WRONG

THIS SHOP HAS GIFTWARE AND SOME FURNITURE on sale. Special-order custom-built English-country-style kitchen pieces, such as a 48-in.-wide pine table, was $600,

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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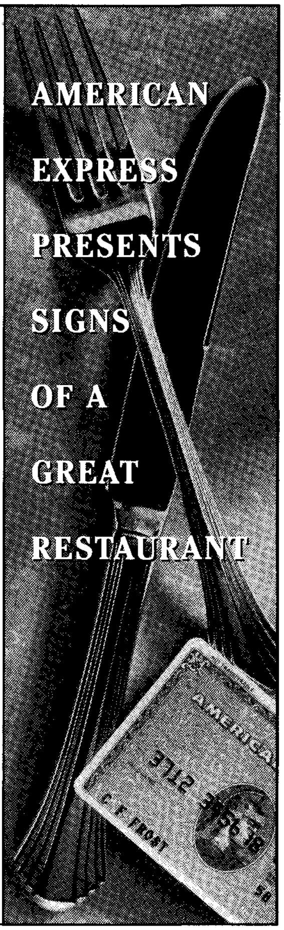

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now $420; open pantry "dresser," 4 ft. wide with a lower cabinet, was $1,000, now $700 (delivery additional); hand-painted Italian dishwasher-safe dinnerware, including dinner plates and soup bowls, was $9.95 apiece, now $6.95; Harrison Imports tapestry pillows with fringed borders, were $39–$100 each, now $31.50–$70; Precision Craft acrylic stemware and barware, were $3.95–$4.95 the glass, now $2.35–$2.95; cotton tablecloth, was $65 for a 70-in.-round cloth, now $38.50; Botanicus bath products in Seashore, French Vanilla, or April Rain scent, were $6.50–$7.50, now $4.55–$5.25; original-design hand-loomed wool- and cotton-blend throws, were $125–$250, now $87.50–$175. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *McLaren & Chase, 498 Hudson St., near Christopher (242-1120); Mon.–Fri. noon–9 p.m.; Sat. till 7 p.m.; Sun. till 6 p.m.; 9/8–20.*

HURRY FOR HOLLYWOOD

IF YOU'RE AN EDUCATOR, THE SPOUSE OF an educator, a media professional, or a person in the arts, you're eligible for an annual or 6-month membership to see private, advance screenings of major U.S. and foreign motion pictures, followed by discussions, often with the filmmakers themselves. This past year, members saw advance screenings of *Fried Green Tomatoes, The Fisher King, Little Man Tate, Howards End, The Babe,* and 23 more films. Teachers are eligible for a semester's membership (September 1992–January 1993 or January 1993–May 1993; about 13 films per semester) for $75; educators' spouses, media professionals, people in the arts, for $80; 2-semester memberships are $125 for educators and $140 for media professionals; memberships are limited and are on a first-come, first-served basis. Screenings (nonsmoking) are usually held Saturdays at the Gramercy theater on East 23rd Street at 9:30 A.M. For further information and an application, write or phone *Media Educators Association, Dept. N.Y.M., Box 3950, Grand Central Station, New York, N.Y. 10163 (439-1144).*

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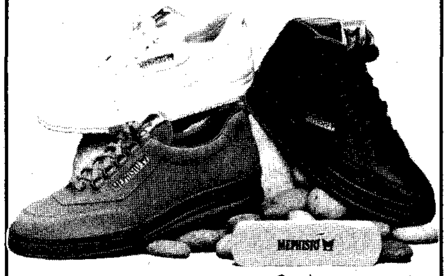

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A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 9

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—Through 9/8: *Wild Wheels* (1992); *Drive-In Blues* (1986). 9/9–22: *Brother's Keeper* (1992). #2—9/4–7: *Phantom of the Rue Morgue* (1954). 9/8–9: *Plan 9 from Outer Space* (1959). 9/10–12: *Vampire Hunter D* (1985); *Akira* (1989). 9/13–14: *The Day the Earth Stood Still* (1951); *The Day the Earth Caught Fire* (1962); *The Day of the Triffids* (1963). #3—*Gas Food Lodging* (1992).

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April.* #2—*Light Sleeper.* #3—*Night on Earth.* #4—*Delicatessen.* #5—*Johnny Suede; Zentropa.* #6—*The Living End.*

4. **LE CINEMATOGRAPHE—15 Vandam St.** (675-4680). #1—"British Films from the 60s."

5. **TRIBECA CINEMA—41 White St.** (925-2570). #1—9/9–10: *The Condemned of Altona* (1963); *Closely Watched Trains* (1966). 9/11–12: *Last Tango in Paris* (1972). 9/13: *Sleeper* (1973); *Bananas* (1971). 9/14–15: *Paris, Texas* (1965); *Women of the Dunes* (1964).

6. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Raising Cain.* Opening 9/11: *Sneakers.* #2—*Laws of Gravity.*

7. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 9/9–10: *Slacker* (1991); *The Graduate* (1967). 9/11–12: *Wild at Heart* (1990); *9½ Weeks* (1986). 9/13–15: *Toto le Heros* (1992); *400 Blows* (1959).

8. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Unforgiven.* #2—*Rapid Fire.* #3—*Pet Sematary Two.*

9. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 9/9: *Deadline USA* (1952); *Blackboard Jungle* (1955). 9/10: *Beetlejuice* (1988); *Night Shift* (1982). 9/11–12: *Philadelphia Story* (1940); *Bringing Up Baby* (1938). 9/13: *Diabolique* (1955); *Panique* (1946). 9/14: *Wild Strawberries* (1957); *Shame* (1969). 9/15: *Slaughterhouse Five* (1972); *Catch 22* (1970).

10. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Single White Female.* #2—*Bob Roberts.* #3—*Twin Peaks: Fire Walk With Me.* #4—*A League of Their Own.* #5—*One False Move.* #6—*Stay Tuned.* #7—*Single White Female.*

11. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Man Without a World.* #2—*A Stranger Among Us.* #3—*Sister Act.* #4—*The Player.* #5—*The Hairdresser's Husband.* #6—*London Kills Me.* #7—*Via Appia.*

12. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Playboys.*

13. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Out on a Limb.* #2—*Honeymoon in Vegas.*

14. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Mistress.*

15. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*The Ox.* #2—*Tale of Springtime.* #3—*The Best Intentions.* #4—*The Tune; Mediterraneo.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*Christopher Columbus.* #4—*Whispers in the Dark.* #5—*Unforgiven.* #6—*Boomerang.*

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Raising Cain.* #2—*Out on a Limb.* #3—*Death Becomes Her.* #4—*Freddie as F.R.O.7; Diggstown.* #5—*Twin Peaks: Fire Walk With Me.* #6—*Twin Peaks: Fire Walk With Me.* #7—*Single White Female.* #8—*Single White Female.* #9—*A League of Their Own.* Opening 9/11: *Sneakers.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Mo' Money; 3 Ninjas.* #2—*Sister Act.* #3—*Rapid Fire.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Raise the Red Lantern.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Single White Female.* Opening 9/11: *Sneakers.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Unforgiven.* #2—*Pet Sematary Two.* #3—*Honeymoon in Vegas.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Death Becomes Her.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Freddie as F.R.O.7; Raising Cain.* #2—*Rapid Fire.* #3—*Twin Peaks: Fire Walk With Me.* #4—*Diggstown.*

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– Jeff Craig, SIXTY SECOND PREVIEW

FROM THE DIRECTOR OF "FIELD OF DREAMS"

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42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). *#1—Single White Female. #2—Twin Peaks: Fire Walk With Me.* Opening 9/11: *Sneakers.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Pet Sematary Two.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). *#1—Rapid Fire. #2—Christopher Columbus. #3—Unforgiven. #4—Universal Soldier. #5—*Through 9/10: *Batman Returns.* Opening 9/11: *Wind. #6—Basic Instinct.* Opening 9/11: *Where the Day Takes You. #7—*Through 9/10: *Diggstown.* Opening 9/11: *Hellraiser III.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Honeymoon in Vegas.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Mo' Money.* **EMBASSY 3**—*Boomerang.* **EMBASSY 4**—*Honey, I Blew Up the Kid.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). *#1—Single White Female. #2—Out on a Limb. #3—A League of Their Own. #4—Sister Act. #5—Whispers in the Dark; Freddie as F.R.O.7. #6—Raising Cain.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *3 Ninjas.* Opening 9/11: *Crossing the Bridge.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Death Becomes Her.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Ox.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). *#1—Zentropa. #2—The Best Intentions.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *#1—One False Move. #2—The Hairdresser's Husband.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *A League of Their Own.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Mistress.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Storyville.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Tale of Springtime.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Howards End.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Mo' Money.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). *#1—Rapid Fire. #2—Rapid Fire.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Twin Peaks: Fire Walk With Me.* **CORONET**—*Sneakers.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Player.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Bob Roberts.* **CINEMA II**—*Enchanted April.* **CINEMA THIRD AVE.**—*Sister Act.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *#1—*Through 9/10: *Mediterraneo.* Opening 9/11: *The Living End.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). *#1—Freddie as F.R.O.7; Raising Cain. #2—Raising Cain. #3—Diggstown. #4—Pet Sematary Two. #5—Out on a Limb. #6—The Player.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 9/10: *Stay Tuned.* Opening 9/11: *Wind. #2—Christopher Columbus.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Single White Female.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). *#1—Honeymoon in Vegas. #2—Unforgiven.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Light Sleeper.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A League of Their Own.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Honey, I Blew Up the Kid; A Stranger Among Us.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *#1—Boomerang; Patriot Games. #2—Death Becomes Her; 3 Ninjas.* Opening 9/11: *Where the Day Takes You.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). *#1—Diggstown. #2—Christopher Columbus. #3—Single White Female. #4—Unforgiven. #5—Freddie as F.R.O.7; Whispers in the Dark. #6—Single White Female. #7—Pet Sematary Two.* Opening 9/11: *Where the Day Takes You.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). *#1—Rapid Fire.* Opening 9/11: *Sneakers. #2—Honeymoon in Vegas.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Bob Roberts.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Honeymoon in Vegas.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). *#1—A Brief History of Time. #2—La Discrète. #3—*Opening 9/11: *Swoon.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Death Becomes Her.* Opening 9/11: *Sneakers.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). *#1—Single White Female. #2—Light Sleeper. #3—Enchanted April. #4—Unforgiven. #5—Christopher Columbus. #6—Pet Sematary Two.* Opening 9/11: *Where the Day Takes You.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). *#1—Twin Peaks: Fire Walk With Me. #2—Out on a Limb.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). *#1—A League of Their Own. #2—Freddie as F.R.O.7; Rapid Fire.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). *#1—Rapid Fire. #2—Pet Sematary Two.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 9/13: "American Impressionist: A Robert Altman Retrospective." 9/12: *Beyond Therapy* (1987); *The Room* (1987); *The Dumb Waiter* (1987). 9/13: *The Caine Mutiny Court Martial* (1988); *Aria: "Les Boreades"* (1988); *Vincent and Theo* (1990).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. 9/10–20: "6th New York Lesbian and Gay Experimental Film Festival." 9/10, 19: "Fire," curated by Thomas Allen Harris and Cheryl Dunye. 9/10, 19: "Views," curated by Jim Hubbard, Marguerite Paris, and Jerry Tartaglia. 9/11, 17: "Ears, Arms, Legs, and Lobes: The Queer Body Course," curated by Daniel Schott. 9/11, 20: "DERRINGDESNIBELUNGENSTEGFRIEDSTODVOLSUNGASAGAEDDA (sic)/The Ring, Our Way," a multi-media performance/installation by Jack Waters and Peter Cramer. 9/12: "You Can Taste the Difference," lesbian and gay film and video festivals; discussion moderated by Patrick Wright (free). 9/12, 20: "Visions," curated by Jim Hubbard, Marguerite Paris, and Jerry Tartaglia. 9/12, 18: "Our Fanzine Friends," curated by Glenn Belverio and Emily Nahmason. 9/13, 18: "A Walk on the Wild Side," curated by Daryl Chin. 9/13, 17: "Films and Videos from Brasil," curated by Tania Cypriano.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 9/13–25: "Dangerous Liaisons: Movies by Maurice Pialat." 9/13, 14: *L'Enfance nue/Naked Childhood* (1968). 9/13, 14: *La Maison des bois/The House in the Woods* (1971), parts 1-3. 9/13, 15: parts 4-6. 9/15, 16: *Nous ne vieillirons pas ensemble/We Won 't Grow Old Together* (1972). "Special September Programs." 9/9–12: *John Lurie and the Lounge Lizards in Berlin* (1991). "Movies for Kids." 9/12–13: *The Red Shoes.*

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $4; members $2. 9/15: *Cinema Paradiso* (1990).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art**: 9/8–11: "Art and Culture." 9/15–18: "René Magritte." **Saturday Evening Films**: Through September: "Surrealism and Film."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Cannes 45 Years: Festival International du Film." 9/6, 10: *Heat and Dust* (1983), dir. James Ivory. 9/6, 8: *Prima della revoluzione/Before the Revolution* (1962), dir. Bernardo Bertolucci. 9/6, 12: *Hallelujah the Hills* (1963), dir. Adolfas Mekas. 9/7, 11: *Der junge torless/Young Torless* (1966), dir. Volker Schlondorff. 9/7, 11: *Cléo de 5 à 7/Cleo from 5 to 7* (1962), dir. Anges Varda. 9/7, 8: *The Chant of Jimmie Blacksmith* (1978), dir. Fred Schepisi. 9/8: *Exodus* (1960), dir. Otto Oreminger. 9/10: *Harlan County, U.S.A.* (1977), dir. Barbara Kopple. 9/10, 11: *L'avventura* (1960), dir. Michelangelo Antonioni. 9/12, 15: *Himatsuri/Fire Festival* (1989), dir. Mitsuo Yanagimachi. 9/12, 14: *Sweetie* (1989), dir. Jane Campion. 9/13, 18: *La Prima Angelica/Cousin Angelica* (1974), dir. Carlos Saura. 9/13, 17: *Jagdszenen aus Niederbayern/Hunting Scenes from Bavaria* (1968), dir. Peter Fleischmann. 9/13: *Die letzte Brücke/The Last Bridge* (1954), dir. Helmut Kautner. 9/14, 15: *Ju Dou* (1990), dir. Zhang Yimou. 9/15, 17: *Pretty Baby* (1978), dir. Louis Malle.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: Through 9/10: *The Best Intentions* (1992), dir. Bille August. 9/11–17: *Monster in a Box* (1991), with Spalding Gray. Cinema #2: 9/4–10: *Wisecracks* (1992), dir. Gail Singer. 9/11–13, 16: *Hear My Song* (1991). 9/11–16: *Delicatessen* (1991). 9/12–15: *Mediterraneo* (1991).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). *#1—Raising Cain; Death Becomes Her. #2—Single White Female. #3—Rapid Fire; Pet Sematary Two.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). *#1—Single White Female. #2—Unforgiven. #3—Rapid Fire. #4—Sister Act; Little Nemo. #5—Honeymoon in Vegas. #6—Freddie as F.R.O.7; Twin Peaks: Fire Walk With Me. #7—Out on a Limb; Pet Sematary Two. #8—3 Ninjas; Mo' Money. #9—Enchanted April.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). *#1—Death Becomes Her. #2—Single White Female. #3—*Through 9/10: *Little Nemo; Rapid Fire.* Beg. 9/11: *Sneakers. #4—*Through 9/10: *Raising Cain.* Beg. 9/11: *Hellraiser III.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). *#1—Single White Female. #2—Pet Sematary Two. #3—3 Ninjas; Sister Act. #4—Rapid Fire.*

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). *#1—Unforgiven.#2—Out on aLimb. #3—Pet Sematary Two. #4—Rapid Fire. #5—Raising Cain; Honey, I Blew Up the Kid. #6—Honeymoon in Vegas. #7—Freddie as F.R.O.7; Pet Sematary Two. #8—3 Ninjas; Mo' Money. #9—Bebe's Kids; Death Becomes Her. #10—Single White Female.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). *#1—Honeymoon in Vegas. #2—Unforgiven. #3—Boomerang. #4—Rapid Fire. #5—Honey, I Blew Up the Kid; Mo' Money. #6—Raising Cain. #7—Bebe's Kids; Christopher Columbus. #8—Diggstown; Sister Act. #9—Out on a Limb. #10—Death Becomes Her. #11—Pet Sematary Two. #12—Universal Soldier; 3 Ninjas. #13—Single White Female.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). *#1—Honeymoon in Vegas. #2—Single White Female. #3—A League of Their Own. #4—Rapid Fire. #5—Raising Cain. #6—Death Becomes Her. #7—Freddie as F.R.O.7; Christopher Columbus.*½

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). *#1—Night on Earth; Death Becomes Her. #2—Mistress.* Opening 9/11: *Where the Day Takes You.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Rapid Fire.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Enchanted April; Twin Peaks: Fire Walk With Me.* #2—*Unforgiven.* #3—*Honeymoon in Vegas.* #4—*Freddie as F.R.O.7; Single White Female.* #5—*The Best Intentions.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Pet Sematary Two.* #2—*Rapid Fire.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Pet Sematary Two.* #2—*Honey, I Blew Up the Kid; Twin Peaks: Fire Walk With Me.* #3—*Unforgiven.* #4—*3 Ninjas.* #5—*Twin Peaks: Fire Walk With Me.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Rapid Fire.* #2—*Freddie as F.R.O.7; Mo' Money.* #3—*Pet Sematary Two.* #4—*Single White Female.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Raising Cain; Boomerang.* #2—*Rapid Fire.* #3—*Mo' Money.* #4—*Out on a Limb.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*3 Ninjas; Twin Peaks: Fire Walk With Me.* #4—*Pet Sematary Two.* #5—*Unforgiven.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Freddie as F.R.O.7; Sister Act.* #2—*Pet Sematary Two.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Pet Sematary Two.* #2—*3 Ninjas; Death Becomes Her.* #3—*Sister Act.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—Through 9/10: *Rapid Fire.* Beg. 9/11: *Wind.* #4—Through 9/10: *Unforgiven.* Beg. 9/11: *Hellraiser 3.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Pet Sematary Two.* #2—*Bebe's Kids; Mo' Money.* #3—*Single White Female.* #4—*Rapid Fire.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Unforgiven.* #2—*Single White Female.* #3—*Out on a Limb.* #4—*Honeymoon in Vegas.* #5—*Christopher Columbus; Whispers in the Dark.* #6—*Death Becomes Her.* #7—Through 9/10: *3 Ninjas; A Stranger Among Us.* Beg. 9/11: *Wind.* #8—Through 9/10: *Freddie as F.R.O.7; Unlawful Entry.* Beg. 9/11: *Sneakers.* #9—*Twin Peaks: Fire Walk With Me.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Honeymoon in Vegas.* #2—*Enchanted April; Mo' Money.*

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Pet Sematary Two.* #2—*Enchanted April.* #3—*Freddie as F.R.O.7; Single White Female.* #4—*Unforgiven; Rapid Fire.* #5—*A League of Their Own; 3 Ninjas.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Rapid Fire.* #2—*Single White Female.* #3—*Pet Sematary Two.* #4—*Freddie as F.R.O.7; 3 Ninjas.* #5—*Honey, I Blew Up the Kid; Raising Cain.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Pet Sematary Two.* #2—*Single White Female.* #3—Through 9/10: *Out on a Limb.* Beg. 9/11: *Hellraiser III.* #4—Through 9/10: *Rapid Fire.* Beg. 9/11: *Sneakers.* #5—*Honeymoon in Vegas.* #6—Through 9/10: *Unforgiven.* Beg. 9/11: *Wind.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Unforgiven.* #2—*Honey, I Blew Up the Kid.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Out on a Limb.* #2—*Single White Female.* #3—*Enchanted April.* #4—*Honeymoon in Vegas.*

303. CORONA—PLAZA—(639-7722). #1—*Pet Sematary Two; 3 Ninjas; Rapid Fire; White Men Can't Jump.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Out on a Limb.* #2—*Single White Female.* #3—*Pet Sematary Two.* #4—*Honeymoon in Vegas.* #5—*Rapid Fire.* #6—Through 9/10: *3 Ninjas; Raising Cain.* Beg. 9/11: *Sneakers.* #7—Through 9/10: *A League of Their Own; Death Becomes Her.* Beg. 9/11: *Wind.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Twin Peaks: Fire Walk With Me.* #2—*Pet Sematary Two.* #3—*Honey, I Blew Up the Kid; Whispers in the Dark.* #4—*3 Ninjas.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Honeymoon in Vegas.* #2—*A Stranger Among Us.* #3—*Single White Female.* #4—*Unforgiven.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Pet Sematary Two.* #2—Through 9/10: *Rapid Fire.* Beg. 9/11: *Hellraiser III.* #3—Through 9/10: *Twin Peaks: Fire Walk With Me.* Beg. 9/11: *Sneakers.* #4—Through 9/10: *Freddie as F.R.O.7; Sister Act.* Beg. 9/11: *Wind.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Honeymoon in Vegas.* #2—*Single White Female.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Pet Sematary Two.* #2—*Enchanted April.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 9/10: *Christopher Columbus; Raising Cain.* Beg. 9/11: *Hellraiser III.* #2—Through 9/10: *Rapid Fire.* Beg. 9/11: *Wind.* #3—*Unforgiven.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Single White Female.* #2—*Out on a Limb.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Howards End.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Death Becomes Her.* #2—*Honeymoon in Vegas.* #3—Through 9/10: *Freddie as F.R.O.7; A League of Their Own.* Beg. 9/11: *Sneakers.* #4—*Sister Act.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Honeymoon in Vegas.* #2—*Mo' Money; Twin Peaks: Fire Walk With Me.* #3—*Rapid Fire.* #4—*3 Ninjas; Sister Act.* #5—*Out on a Limb.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*A League of Their Own.* #2—*Freddie as F.R.O.7; A Stranger Among Us.* #3—*Pet Sematary Two.* #4—*Death Becomes Her.* #5—*Single White Female.* #6—*Raising Cain.* #7—*Enchanted April.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Honeymoon in Vegas.* #2—*Unforgiven.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Pet Sematary Two.* #2—*Rapid Fire.* #3—*Single White Female.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Pet Sematary Two.* #2—Through 9/10: *Little Nemo; Raising Cain.* Beg. 9/11: *Hellraiser III.* #3—*Rapid Fire.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Out on a Limb.* #4—*Death Becomes Her.* #5—*Unforgiven.* #6—Through 9/10: *Freddie as F.R.O.7; Twin Peaks: Fire Walk With Me.* Beg. 9/11: *Wind.* #7—Through 9/10: *3 Ninjas; Diggstown.* Beg. 9/11: *Sneakers.*

320. REGO PARK—DRAKE—(457-4002). *Mediterraneo.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*A Stranger Among Us; Death Becomes Her.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Single White Female.* #2—*Pet Sematary Two.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Honey, I Blew Up the Kid; Out on a Limb.* #2—*Pet Sematary Two.*

401. NEW DORP—HYLAN—(351-6601). #1—*Single White Female.* #2—*Pinocchio; Honeymoon in Vegas.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Single White Female.* #2—*Unforgiven.* #3—*Death Becomes Her.* #4—*Honeymoon in Vegas.* #5—*Pet Sematary Two.* #6—*Out on a Limb.* #7—Through 9/10: *A League of Their Own.* Beg. 9/11: *Sneakers.* #8—*Rapid Fire.* #9—Through 9/10: *Twin Peaks: Fire Walk With Me.* Beg. 9/11: *Where the Day Takes You.* #10—Through 9/10: *3 Ninjas; Whispers in the Dark.* Beg. 9/11: *Wind.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Pet Sematary Two.* #2—*A Stranger Among Us; Honey, I Blew Up the Kid.*

501. BELLMORE—MOVIES—(783-7200). *Single White Female.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Single White Female.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Single White Female.* #2—Through 9/10: *Rapid Fire.* Beg. 9/11: *Hellraiser III.* #3—*Unforgiven.* #4—*A League of Their Own.* #5—*Out on a Limb.* #6—Through 9/10: *Little Nemo; Unlawful Entry.* Beg. 9/11: *Sneakers.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Pet Sematary Two.* #2—*A League of Their Own.* #3—*Honeymoon in Vegas.* #4—*Single White Female.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Single White Female.* #2—*Honeymoon in Vegas.* #3—*Out on a Limb.* #4—*Rapid Fire.* #5—*A Stranger Among Us; 3 Ninjas.* #6—*Unforgiven.* #7—*Pet Sematary Two.* #8—*Twin Peaks: Fire Walk With Me.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Pet Sematary Two.* #2—*Freddie as F.R.O.7; Rapid Fire.* #3—*A League of Their Own.* #4—*Twin Peaks: Fire Walk With Me.* #5—*Honeymoon in Vegas.* #6—*Out on aLimb.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 9/10: *A League of Their Own.* Beg. 9/11: *Sneakers.* #2—Through 9/10: *Unforgiven.* Beg. 9/11: *Wind.* #3—Through 9/10: *Out on a Limb.* Beg. 9/11: *Hellraiser 3.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Sister Act.* #2—*Honeymoon in Vegas.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Rapid Fire.* #2—*Pet Sematary Two.* #3—*Death Becomes Her.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Buffy the Vampire Slayer; Pinocchio.* #2—*A Stranger Among Us; Tale of Springtime.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Pet Sematary Two.* #2—*Honeymoon in Vegas.* #3—*3 Ninjas; Enchanted April.* #4—*Death Becomes Her.* #5—*Freddie as F.R.O.7; Twin Peaks: Fire Walk With Me.* #6—*Honey, I Blew Up the Kid; Sister Act.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Single White Female.* #2—*Sister Act; 3 Ninjas.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 9/10: *Pet Sematary Two.* Beg. 9/11: *Hellraiser 3.* #2—*Mistress.* #3—Through 9/10: *3 Ninjas; Raising Cain.* Beg. 9/11: *Where the Day Takes You.* #4—*Unlawful Entry.* #5—Through 9/10: *Freddie as F.R.O.7; Rapid Fire.* Beg. 9/11: *Wind.* #6—*Sister Act.*

515. MALVERNE—TWIN—(599-6966). #1—*Honey, I Blew Up the Kid; Death Becomes Her.* #2—*A Stranger Among Us; Patriot Games.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Pet Sematary Two.* #2—*Twin Peaks: Fire Walk With Me.* #3—*Mistress.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Honeymoon in Vegas.* #2—*A League of Their Own.* #3—Through 9/10: *Death Becomes Her.* Beg. 9/11: *Sneakers.* #4—*Single White Female.* #5—*Unforgiven.* #6—*Pet Sematary Two.* #7—Through 9/10: *Freddie as F.R.O.7; Twin Peaks: Fire Walk With Me.* Beg. 9/11: *Wind.* #8—*Out on a Limb.* #9—Through 9/10: *3 Ninjas; Rapid Fire.* Beg. 9/11: *Hellraiser III.*

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520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Unforgiven*. #2—*Single White Female*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Honey, I Blew Up the Kid*. #2—*A Stranger Among Us; Death Becomes Her; Buffy the Vampire Slayer*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*A Stranger Among Us; Stay Tuned*. #2—*Out on a Limb*. #3—*Mediterraneo; A League of Their Own*. #4—*Tale of Springtime; Pinocchio*. #5—*Diggstown; The Hairdresser's Husband*. #6—*Christopher Columbus; Freddie as F.R.O.7*. #7—*Honey, I Blew Up the Kid; 3 Ninjas*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Honeymoon in Vegas*. #2—*Sister Act*. #3—*Enchanted April*. #4—*Unforgiven*. #5—*Howards End*. #6—*Single White Female*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Twin Peaks: Fire Walk With Me*. #2—*Enchanted April*. #3—*Unforgiven*. #4—*Single White Female*. #5—*A League of Their Own*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Out on a Limb*. #2—*Honeymoon in Vegas*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Honeymoon in Vegas*. #2—*Single White Female*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*Single White Female*. #2—*Unforgiven*. #3—Through 9/10: *A League of Their Own*. Beg. 9/11: *Wind*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Out on a Limb*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Out on a Limb*. #2—*Single White Female*. #3—*Mo' Money*. #4—*Pet Sematary Two*. #5—*Bebe's Kids*. #6—*Boomerang*. #7—*Raising Cain*. #8—*Rapid Fire*. #9—*Unforgiven*. #10—*Sister Act*. #11—*3 Ninjas*. #12—*Honey, I Blew Up the Kid; Unlawful Entry*. #13—*Stay Tuned; Freddie as F.R.O.7; Whispers in the Dark*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 9/10: *Pet Sematary Two*. Beg. 9/11: *Hellraiser 3*. #2—*Single White Female*. #3—Through 9/10: *Out on a Limb*. Beg. 9/11: *Sneakers*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Enchanted April*. #2—*A Stranger Among Us*. #3—*Death Becomes Her*. #4—*Honeymoon in Vegas*. #5—*Little Nemo; A League of Their Own*. #6—*Twin Peaks: Fire Walk With Me*.

534. WESTBURY—WESTBURY—(333-1911). #1—*Howards End*. #2—*Cup Finals*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 9/10: *Little Nemo; Rapid Fire*. Beg. 9/11: *Wind*. #2—*Single White Female*. #3—Through 9/10: *Honey, I Blew Up the Kid; A Stranger Among Us*. Beg. 9/11: *Hellraiser III*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*A League of Their Own; Death Becomes Her*. #2—*Sister Act; 3 Ninjas; Out on a Limb*. #3—*Honeymoon in Vegas; Twin Peaks: Fire Walk With Me; Freddie as F.R.O.7*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Unforgiven*. #2—*Pet Sematary Two*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Freddie as F.R.O.7; Death Becomes Her*. #2—*Out on aLimb*. #3—*Honey, I Blew Up the Kid; Unlawful Entry*. #4—*Pet Sematary Two*. #5—*Twin Peaks: Fire Walk With Me*. #6—*Raising Cain; Christopher Columbus*. #7—*Sister Act*. #8—*Single White Female*. #9—*Little Nemo; A League of Their Own*. #10—*Rapid Fire*. #11—*Honeymoon in Vegas*. #12—*Stay Tuned; Unforgiven*. #13—*Mo' Money; 3 Ninjas*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Rapid Fire*. #2—*Honeymoon in Vegas*. #3—*Stay Tuned; Little Nemo*. #4—*Sister Act*. #5—*Death Becomes Her*. #6—*Twin Peaks: Fire Walk With Me*. #7—*A League of Their Own*. #8—*3 Ninjas; Unlawful Entry*. #9—*Freddie as F.R.O.7; Mo' Money*. #10—*Single White Female*. #11—*Out on a Limb*. #12—*Raising Cain; Honey, I Blew Up the Kid; Christopher Columbus*. #13—*Pet Sematary Two; Unforgiven*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Unforgiven*. #2—*Out on a Limb*. #3—*Pet Sematary Two*. #4—Through 9/10: *Twin Peaks: Fire Walk With Me*. Beg. 9/11: *Wind*. #5—*Honeymoon in Vegas*. #6—*Single White Female*. #7—*Rapid Fire*. #8—Through 9/10: *Freddie as F.R.O.7; Raising Cain*. Beg. 9/11: *Hellraiser III*. #9—Through 9/10: *3 Ninjas; Stay Tuned*. Beg. 9/11: *Sneakers*. #10—*A League of Their Own*.

611. CORAM—PINE—(698-6442). #1—*Death Becomes Her*. #2—*3 Ninjas*. #3—*Pet Sematary Two*. #4—*Honey, I Blew Up the Kid; Sister Act*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 9/10: *Enchanted April*. Beg. 9/11: *Sneakers*. #2—*Unforgiven*. #3—*Single White Female*. #4—Through 9/10: *Howards End*. Beg. 9/11: *Wind*. #5—*Honeymoon in Vegas*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Single White Female*. #2—*Sister Act*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Twin Peaks: Fire Walk With Me*. #2—*Honeymoon in Vegas*. #3—*Unforgiven*. #4—*Rapid Fire; Enchanted April*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Out on a Limb*.

618. ISLIP—ISLIP—(581-5200). #1—*Sister Act*. #2—*Out on a Limb*. #3—*Rapid Fire; Death Becomes Her*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Single White Female*. #2—*Honeymoon in Vegas*. #3—*Twin Peaks: Fire Walk With Me*. #4—*Enchanted April*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 9/10: *Batman Returns*. Beg. 9/11: *Universal Soldier*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Out on a Limb*. #2—*Unforgiven*. #3—*Twin Peaks: Fire Walk With Me*. #4—*Honeymoon in Vegas*. #5—*Single White Female*. #6—*A League of Their Own; Freddie as F.R.O.7*. #7—*Pet Sematary Two*. #8—*Death Becomes Her; Rapid Fire*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/10: *Batman Returns*. Beg. 9/11: *Universal Soldier*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 9/10: *Twin Peaks: Fire Walk With Me*. Beg. 9/11: *Where the Day Takes You*. #2—*Stay Tuned*. #3—Through 9/10: *Little Nemo; Rapid Fire*. Beg. 9/11: *Sneakers*. #4—*A League of Their Own*. #5—Through 9/10: *Freddie as F.R.O.7; Diggstown*. Beg. 9/11: *Hellraiser III*. #6—*Honeymoon in Vegas*. #7—*Out on a Limb*. #8—*Sister Act*. #9—*Single White Female*. #10—*Pet Sematary Two*. #11—Through 9/10: *Raising Cain; Death Becomes Her*. Beg. 9/11: *Wind*. #12—*Unforgiven*. #13—*3 Ninjas; Unlawful Entry*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Honeymoon in Vegas*. #2—*Single White Female*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Hairdresser's Husband; Tale of Springtime*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Christopher Columbus*. #2—*Freddie as F.R.O.7; Unforgiven*. #3—*3 Ninjas; Single White Female*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/10: *Batman Returns*. Beg. 9/11: *Universal Soldier*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 9/10: *Christopher Columbus; Diggstown*. Beg. 9/11: *Where the Day Takes You*. #2—Through 9/10: *Pet Sematary Two*. Beg. 9/11: *Enchanted April*. #3—*A League of Their Own*. #4—*Out on a Limb*. #5—Through 9/10: *Twin Peaks: Fire Walk With Me*. Beg. 9/11: *Hellraiser III*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Pet Sematary Two*. #2—*A League of Their Own; Freddie as F.R.O.7*. #3—*Unforgiven*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Pinocchio; A League of Their Own*. #2—*Patriot Games; Freddie as F.R.O.7*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Enchanted April*. #2—*Honeymoon in Vegas*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Unforgiven*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Howards End*. #2—*Enchanted April*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Single White Female*. #2—Through 9/10: *Raising Cain*. Beg. 9/11: *Wind*. #3—*A League of Their Own*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Single White Female*. #2—*Honeymoon in Vegas*.

704. HARRISON—CINEMA—(835-9800). *Honey, I Blew Up the Kid; A Stranger Among Us*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Pet Sematary Two*. #2—*The Best Intentions*. #3—*Unforgiven*. #4—*Out on a Limb*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Honeymoon in Vegas*. #2—*Unforgiven*. #3—*Twin Peaks: Fire Walk With Me*. #4—*Freddie as F.R.O.7; A League of Their Own*. #5—*Rapid Fire*. #6—*Raising Cain*. #7—*Single White Female*. #8—*Out on a Limb*. #9—*3 Ninjas; Christopher Columbus*. #10—*Pet Sematary Two*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *A League of Their Own*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Single White Female*. #2—*Unforgiven*. #3—Through 9/10: *Christopher Columbus; Freddie as F.R.O.7*. Beg. 9/11: *Wind*. #4—*Honeymoon in Vegas*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*3 Ninjas*. #2—*Raising Cain*. #3—*Honeymoon in Vegas*. #4—*Freddie as F.R.O.7; Unforgiven*. #5—*Out on aLimb; Single White Female*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Single White Female*. #2—*Honeymoon in Vegas*. #3—*Christopher Columbus*. #4—*Unforgiven*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Enchanted April*. #2—*Sister Act*. #3—*Twin Peaks: Fire Walk With Me*. #4—*Pet Sematary Two*.

716. PELHAM—PICTURE HOUSE—(738-3160). *3 Ninjas; A Stranger Among Us*.

718. RYE—RYE RIDGE—(939-8177). #1—*Enchanted April*. #2—*Pinocchio; Twin Peaks: Fire Walk With Me*.

719. SCARSDALE—FINE ARTS—(723-6699). *Enchanted April*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*3 Ninjas; A Stranger Among Us*. #2—*Little Nemo; Sister Act*. #3—*Freddie as F.R.O.7; Diggstown*. #4—*Twin Peaks: Fire Walk With Me*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Unforgiven*. #2—*Pet Sematary Two*. #3—*Honeymoon in Vegas*. #4—Through 9/10: *Rapid Fire*. Beg. 9/11: *Sneakers*. #5—*Honeymoon in Vegas*. #6—*Out on a Limb*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Unforgiven*. #2—*Honeymoon in Vegas*. #3—*Single White Female*. #4—Through 9/10: *Death Becomes Her; 3 Ninjas*. Beg. 9/11: *Hellraiser III*. #5—*Out on a Limb*. #6—Through 9/10: *A League of Their Own; Rapid Fire*. Beg. 9/11: *Sneakers*. #7—Through 9/10: *Stay Tuned; Freddie as F.R.O.7*. Beg. 9/11: *Wind*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Raising Cain*. #2—*A Stranger Among Us*. #3—*Freddie as F.R.O.7; Diggstown*. #4—*Christopher Columbus*. #5—*Twin Peaks: Fire Walk With Me*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Twin Peaks: Fire Walk With Me*. #2—*Pet Sematary Two*. #3—*Single White Female*. #4—*Honeymoon in Vegas; Sister Act*. #5—*Out on a Limb*. #6—*3 Ninjas; Freddie as F.R.O.7*.

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756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Enchanted April*. #2—Through 9/10: *Unforgiven*. Beg. 9/11: *Hellraiser III*.

757. NYACK—CINEMA EAST—(358-6631). *Single White Female*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*A League of Their Own*. #2—*Honeymoon in Vegas*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Unforgiven*.

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). #1—*Unforgiven*. #2—*Single White Female*. #3—*Pet Sematary Two*. #4—*Enchanted April*. #5—*Honeymoon in Vegas*. #6—*Death Becomes Her*. #7—*Rapid Fire*. #8—*Sister Act*. #9—Through 9/10: *Stay Tuned; 3 Ninjas*. Beg. 9/11: *Hellraiser III*. #10—Through 9/10: *A League of Their Own*. Beg. 9/11: *Wind*. #11—*Out on a Limb*.

762. SPRING VALLEY—CINEMA 59—(425-1428). #1—*Diggstown*. #2—*Christopher Columbus*.

764. LAFAYETTE—(357-6030). *A Stranger Among Us; 3 Ninjas*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Death Becomes Her*. #2—*Out on a Limb*.

801. DANBURY—CROWN CINE—(743-2200). #1—*Honeymoon in Vegas*. #2—*A League of Their Own; Twin Peaks: Fire Walk With Me*. #3—*Sister Act*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Mo' Money; 3 Ninjas*. #2—*Unforgiven*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Pet Sematary Two*. #2—*Single White Female*. #3—*Raising Cain; Rapid Fire*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Death Becomes Her*. #2—*Out on a Limb*.

807. GREENWICH—CINEMA—(869-6030). #1—*Out on aLimb*. #2—*Howards End*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*The Best Intentions*. #2—*Enchanted April*. #3—*Honey, I Blew Up the Kid; A League of Their Own*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Honeymoon in Vegas*. #2—*Mistress*.

810. NORWALK—CINEMA—(838-4504). #1—*Pet Sematary Two*. #2—*Rapid Fire*.

813. SOUTH NORWALK—SONO—(866-9202). 9/8–10: *A Woman's Tale* (1992). 9/11–17: *Howards End* (1992).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Death Becomes Her*. #2—*Pet Sematary Two; 3 Ninjas*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Rapid Fire*. #2—*Christopher Columbus; Unforgiven*. #3—*Twin Peaks: Fire Walk With Me*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Single White Female*. #2—*Honeymoon in Vegas*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Single White Female*. #2—Through 9/10: *Unforgiven*. Beg. 9/11: *Sneakers*. #3—*Out on a Limb*. #4—*Rapid Fire*. #5—*Honeymoon in Vegas*. #6—Through 9/10: *Christopher Columbus; 3 Ninjas*. Beg. 9/11: *Wind*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Single White Female*. #2—*Pet Sematary Two*. #3—*Unforgiven*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*A League of Their Own*. #2—*Unforgiven*. #3—*Honey, I Blew Up the Kid; Twin Peaks: Fire Walk With Me*. #4—*Enchanted April*.

821. WESTPORT—POST—(227-0500). *Single White Female*.

822. WILTON—CINEMA—(762-5678). *Honeymoon in Vegas*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Honeymoon in Vegas*. #2—*Pet Sematary Two*. #3—*Single White Female*. #4—*Unforgiven; 3 Ninjas*. #5—*Death Becomes Her*.

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). #1—*Rapid Fire*. #2—*Pet Sematary Two*. #3—*Honeymoon in Vegas*. #4—*Single White Female*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Death Becomes Her*. #2—*3 Ninjas; Mo' Money*. #3—*Freddie as F.R.O.7; Twin Peaks: Fire Walk With Me*. #4—*Pet Sematary Two*. #5—*Single White Female*. #6—*Rapid Fire*. #7—*Unforgiven*. #8—*Honey, I Blew Up the Kid*. #9—*Out on a Limb*.

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). #1—*Raising Cain; Freddie as F.R.O.7; Rapid Fire*. Beg. 9/11: *Sneakers*. #2—*Pet Sematary Two*. #3—*Honeymoon in Vegas*. #4—*Single White Female*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Mo' Money; Freddie as F.R.O.7*. #2—*Death Becomes Her*. #3—*Honey, I Blew Up the Kid; Whispers in the Dark*. #4—*Sister Act; 3 Ninjas*. #5—*A League of Their Own; 3 Ninjas*. #6—*Out on a Limb*. #7—*Honeymoon in Vegas*. #8—*Twin Peaks*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Raising Cain*. #2—*Single White Female*. #3—*Rapid Fire*. #4—*Unforgiven*. #5—*Pet Sematary Two*. #6—*Single White Female*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Sister Act*. #2—*Whispers in the Dark; Honey, I Blew Up the Kids*. #3—*Death Becomes Her*.

907. WEST NEW YORK—MAYFAIR—(865-2010). *Buffy the Vampire Slayer; Death Becomes Her; Sister Act; Raising Cain; Honey, I Blew Up the Kid*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Buffy the Vampire Slayer; Death Becomes Her; Sister Act*. #2—*Honey, I Blew Up the Kid; Raising Cain*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sister Act*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Rapid Fire*. #2—*Pet Sematary Two*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Honeymoon in Vegas*. #2—*Unforgiven*. #3—*Pet Sematary Two*. #4—*Sister Act; 3 Ninjas*. #5—*A League of Their Own*.

915. LIVINGSTON—COLONY—(992-1646). #1—*Honeymoon in Vegas*. #2—*Single White Female*. #3—Through 9/10: *3 Ninjas; Twin Peaks: Fire Walk With Me; Raising Cain*. Beg. 9/11: *Sneakers*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Sister Act*. #2—*Twin Peaks: Fire Walk With Me*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Mistress*. #2—*The Best Intentions* . #3—*Out on a Limb*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Mo' Money; Freddie as F.R.O.7; 3 Ninjas*. #2—*One False Move; A League of Their Own*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Twin Peaks: Fire Walk With Me*. #2—*Freddie as F.R.O.7; Mo' Money*. #3—*Pet Sematary Two*. #4—*Unforgiven*. #5—*Honeymoon in Vegas*. #6—*Death Becomes Her; Christopher Columbus*. #7—*Rapid Fire*. #8—*Single White Female*. #9—*Little Nemo: Adventures in Slumberland; Raising Cain*. #10—*Bebe's Kids*. #11—*Boomerang; Honey, I Blew Up the Kid*. #12—*3 Ninjas; Whispers in the Dark*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Single White Female*. #2—Through 9/10: *Twin Peaks*. Beg. 9/11: *Wind*. #3—*Enchanted April*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Single White Female*. #2—*Enchanted April*. #3—*Pet Sematary Two*.

AREA CODE 908

Union County

931. CRANFORD—CRANFORD—(276-9120). #1—*Death Becomes Her*. #2—*Out on a Limb*.

932. ELIZABETH—ELMORA—(352-3483). *3 Ninjas*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Single White Female*. #2—*Pet Sematary Two*. #3—*Honeymoon in Vegas*. #4—*Rapid Fire*. #5—*3 Ninjas; Unforgiven*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Single White Female*. #2—*Honeymoon in Vegas*. #3—*Pet Sematary Two*. #4—*Unforgiven*. #5—*Sister Act*.

935. UNION—LOST PICTURE SHOW—(964-4497). *Enchanted April*.

936. UNION—UNION—(686-4373). #1—*Pet Sematary Two*. #2—*Honeymoon in Vegas*.

937. WESTFIELD—RIALTO—(232-1288). #1—Through 9/10: *A League of Their Own*. Beg. 9/11: *Wind*. #2—*Single White Female*. #3—*Honeymoon in Vegas*.

938. WESTFIELD—TWIN—(654-4720). #1—*3 Ninjas; Sister Act*. #2—*Twin Peaks: Fire Walk With Me*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Single White Female*. #2—*Christopher Columbus*. #3—*Twin Peaks; Unforgiven*. #4—*Pet Sematary Two*. #5—*Freddie as F.R.O.7; Death Becomes Her*.

951. CLOSTER—CLOSTER—(768-8800). *Out on a Limb*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Single White Female*. #2—*Unforgiven*. #3—*Pet Sematary Two*. #4—*Honeymoon in Vegas*.

953. EMERSON—QUAD—(261-1000). #1—*Honeymoon in Vegas*. #2—*A League of Their Own*. #3—*Pet Sematary Two*. #4—*Sister Act; Honey, I Blew Up the Kid*.

959. PARAMUS—CINEMA 35—(845-5070). *Pinocchio; Patriot Games*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Honeymoon in Vegas*. #2—*Raising Cain*. #3—*Sister Act*. #4—*Out on a Limb*. #5—*Rapid Fire*. #6—*Pet Sematary Two*. #7—*Twin Peaks: Fire Walk With Me*. #8—*Enchanted April*. #9—*Freddie as F.R.O.7; Death Becomes Her*. #10—*Single White Female*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Unforgiven*. #2—*A League of Their Own*. #3—*Diggstown*.

964. RAMSEY—LOEWS INTERSTATE—(327-0153). #1—*Honeymoon in Vegas*. #2—*Single White Female*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Unforgiven*. #2—*Rapid Fire*. #3—*Out on a Limb*. #4—*Enchanted April*. #5—*Freddie as F.R.O.7; A League of Their Own*. #6—*Stay Tuned; Raising Cain*. #7—*Pet Sematary Two*. #8—*Single White Female*. #9—*Honeymoon in Vegas*. #10—*Death Becomes Her; Whispers in the Dark; Honey, I Blew Up the Kid*. #11—*Twin Peaks*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Honey, I Blew Up the Kid; Sister Act*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*A Stranger Among Us*. #2—*Mo' Money; Honeymoon in Vegas*. #3—*A League of Their Own*. #4—*Single White Female*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*Basic Instinct; Little Nemo*. #2—*Batman Returns; Housesitter*. #3—*Patriot Games; Pinocchio*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Honeymoon in Vegas*. #2—*Enchanted April*. #3—*3 Ninjas*. #4—*A League of Their Own*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Mistress*. #2—*Enchanted April; 3 Ninjas*. #3—*Out on a Limb; Pinocchio*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Single White Female*. #2—*Unforgiven*. #3—Through 9/10: *Freddie as F.R.O.7; Twin Peaks: Fire Walk With Me*. Beg. 9/11: *Wind*. #4—*Howards End*.

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BRIEF
M O V I E
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

BATMAN RETURNS—(2 hrs. 5 min.; 1992) The truly spectacular element in this Pop film is the acting of Michelle Pfeiffer. First she's Selina Kyle, a disheveled, terrified secretary, slave to Max Shreck (Christopher Walken), the vicious financier who rules Gotham City. Then as Catwoman, Pfeiffer explodes, tearing Selina's apartment to pieces in a fury. Just like Selina, who meets Bruce Wayne and can't quite connect with him, Catwoman can't find fulfillment. She's excited by Batman (her perfect mate in so many ways) but also fights with him—their scenes together are a cross between sexual comedy and sexual torment. Director Tim Burton works with even greater freedom of imagination than the first time and with a more sustained drive. *Batman Returns* is impressive, yet exhausting; there are too many climaxes, too many ideas that remain undeveloped. (7/13/92) PG-13. **33, 620, 623, 633, 969**

THE BEST INTENTIONS—(3 hrs. 2 min.; 1992) In Swedish with English subtitles. In a screenplay based on the lives of his own parents, Ingmar Bergman tells of a penniless theology student, his beautiful upper-class wife, and their struggle to maintain their marriage in the face of great opposition from their families and a rigid social class system. Directed by Bille August. With Samuel Froler and Pernilla August. NR. **15, 43, 206, 705, 808, 917**

BOB ROBERTS—(1 hr. 43 min.; 1992) Director, writer, and star Tim Robbins skewers the American political system in a satire about a folk-singing, right-wing rebel and his campaign for a seat in the U.S. Senate. With Giancarlo Esposito, Ray Wise, and Gore Vidal. R. **10, 55, 79**

BOOMERANG—(1 hr. 58 min.; 1992) In his new comedy Eddie Murphy plays a corporate Mr. Suave who attracts and manipulates women, then receives his comeuppance from a woman tougher than he is. The movie, amateurishly directed by Reginald Hudlin, has been mounted in a heavily swank, neo-fifties style—Rock Hudson retro. Writers Barry W. Blaustein and David Sheffield used to work for Murphy on *Saturday Night Live,* and they're still writing skit material. (7/20/92) R. **18, 36, 66, 160, 213, 220, 530, 919**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **1**

CHRISTOPHER COLUMBUS: THE DISCOVERY—(2 hrs. 1 min.; 1992) Marlon Brando, Tom Selleck, Rachel Ward, and George Corraface star in this sweeping epic about the famous (some would say infamous) explorer. Directed by John Glen. PG-13. **18, 33, 60, 67, 85, 160, 200, 219, 310, 522, 606, 608, 632, 634, 706, 708, 714, 753, 762, 816, 818, 919, 950**

DEATH BECOMES HER—(1 hr. 39 min.; 1992) A movie that not only is contemptuous of the audience but has the unique quality of being contemptuous of itself. Two Beverly Hills harridans (Meryl Streep and Goldie Hawn), both in love with the same pathetic man (Bruce Willis), seek eternal youth and immortality by drinking a potion, which. . . . Oh, forget it. There *is* no plot, just a concept: Turn two famous actresses into cartoon figures and pass off the results as "black comedy." The movie is a festival of overblown gothic high jinks. The target of the movie's jokes is female vanity, but since Director Robert Zemeckis exhibits not a trace of affection for the actresses (or for any of the men, either), one feels humiliated merely watching his crude-spirited wit. Goldie Hawn is awful, but Meryl Streep at least works with her customary skill. (8/10/92) PG-13. **19, 25, 41, 66, 83, 150, 155, 158, 160, 200, 203, 216, 219, 304, 313, 315, 319, 321, 406, 510, 512, 515, 517, 521, 533, 601, 606, 608, 611, 618, 621, 625, 724, 761, 800, 805, 815, 900, 902, 904, 906, 907, 908, 919, 931, 950, 961, 965**

DELICATESSEN—(1 hr. 37 min.; 1992) An exhaustingly inventive new comedy by the young French filmmaking team of Jean-Pierre Jeunet and Marc Caro. Set in a post-apocalyptic future without livestock, it's the story of an innocent, Louison (Dominique Pinon), who takes a job as a handyman in a lonely building whose landlord routinely slaughters newcomers, turning them into cutlets and sausage for his tenants. The credits say this movie's "presented by" Terry Gilliam, which is as much a warning as an inducement. Jeunet and Caro are too eager to be caught in the act of being clever—the movie gets lost in the funhouse of its own flamboyance. (Powers, 4/13/92) NR. **3**

DIGGSTOWN—(1 hr. 40 min.; 1992) An ex-con (James Woods) and a retired prizefighter (Louis Gossett Jr.) save a small southern town—made famous by its illegal boxing matches—from a ruthless businessman (Bruce Dern). Directed by Michael Ritchie. R. **19, 26, 33, 59, 67, 160, 319, 522, 625, 634, 722, 753, 762, 962**

LA DISCRÈTE—(1 hr. 35 min.; 1992) In French with English subtitles. An emotionally inert movie and, for all its high-toned literary perversities, a dead-obvious one, too. In Paris, two men—one old and remote (Maurice Garrel), the other young and wildly narcissistic (the priggish Fabrice Luchini)—play nasty tricks on a young girl (Judith Henry), a student who turns out to be stronger than either man had expected. Though intended as an exposure of the young man's fluent self-satisfaction, *La Discrète* has been made in a style that one can only call . . . self-satisfied. That is, without grace, speed, or daring. The writer-director Christian Vincent depends on the kind of feeble aphorisms that so often try, and fail, to do the work of dramatic construction in intellectual French movies. See it only if you can be wowed by such lines as "Women are pragmatic: They know proofs of love exist but love does not exist." (8/24/92) NR. **81**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well.(8/17/92) PG. **3, 55, 85, 152, 206, 220, 220, 302, 309, 315, 512, 523, 524, 533, 612, 616, 619, 634, 638, 700, 715, 718, 719, 756, 761, 808, 820, 920, 922, 935, 961, 965, 970, 971**

FREDDIE AS F.R.O.7.—(1 hr. 30 min.; 1992) An evil aunt turns Frederic the prince into a frog when his father, the Great Magician King, is killed. The frog prince must use his magical gifts to save himself and Britain's most important monuments. It's secret agent F.R.O.7. to the rescue. PG. **19, 26, 38, 59, 67, 89, 152, 158, 200, 206, 211, 215, 219, 220, 222, 307, 313, 315, 319, 506, 512, 514, 517, 522, 530, 601, 606, 608, 610, 621, 625, 632, 635, 636, 706, 708, 709, 722, 724, 753, 755, 902, 903, 904, 918, 919, 950, 961, 965, 972**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **1**

THE HAIRDRESSER'S HUSBAND—(1 hr. 24 min.; 1992) In French with English subtitles. The erotic obsessions of Patrice Leconte may yield a great movie someday, but this isn't it. In a French coastal town in the forties, a boy, twelve, becomes infatuated with the fleshy hairdresser who works in his local barbershop. Years later, as a middle-aged man (played by Jean Rochefort), he marries a beautiful young hairdresser (Anna Galiena) in the same town, and they commence a folie à deux in the shop itself, shutting out life, living only for each other. The movie is not about passion; it's about a bizarrely specialized male fantasy—the hairdresser as dumb earth mother. In this one-sided scheme, the young woman is fully content to remain the object of her husband's fancy; she fears only the waning of his desire. Rochefort is the best thing in it. (6/22/92) NR. **11, 44, 522, 630**

HELLRAISER III—(1 hr. 34 min.; 1992) Clive Barker's Black Prince of Hell rears his ugly head a third time, walking the Earth in search of human souls. R. **33, 155, 217, 300, 307, 310, 318, 503, 507, 514, 517, 532, 600, 610, 625, 634, Read 712, 724, 756, 761**

HONEY, I BLEW UP THE KID—(1 hr. 29 min.; 1992) Three years after shrinking (and ultimately unshrinking) his children, scientist Wayne Szalinski still hasn't learned his lesson. This time, baby Adam toddles in front of an enlargement ray and grows to be 112 feet tall. With Rick Moranis and Marcia Strassman. Directed by Randal Kleiser. PG. **36, 65, 158, 160, 210, 222, 301, 305, 400, 500, 512, 515, 521, 522, 530, 600, 606, 608, 611, 704, 808, 820, 902, 904, 906, 907, 908, 919, 953, 965, 966**

HONEYMOON IN VEGAS—(1 hr. 36 min.; 1992) In Andrew Bergman's rambunctious new comedy, hundreds of Elvis impersonators gather in the desert paradise for a convention. The theme of the movie is that Americans are stumbling around among counterfeits, unable to separate the copy from the original. Jack (Nicolas Cage), a goodhearted but rather rattled and fearful young man, afraid of marriage, takes his girl, Betsy (Sarah Jessica Parker), to Las Vegas, intending to tie the knot at last. And then it happens: In the lobby of Bally's, a New York gangster and gambler named Tommy Korman (James Caan) lays eyes on Betsy and sees an exact resemblance to his dead wife. He has to have her, and soon he snookers Jack into a poker game and gets the poor eager slob so far into debt that Jack, for fear of his life, has to give up Betsy to the gangster for the weekend. The joke is that Tommy is utterly serious about marrying her. The movie becomes a disjointed, frenetic chase comedy that stretches out to lush Kauai, where Tommy has a home, and then roars back into Vegas. James Caan drifts in and out of focus, and Nicolas Cage lets his eyebrows fly up and shouts his way through the role. Bergman seems to be caught between romantic comedy and outright buffoonery. (9/7/92) PG-13. **13, 18, 24, 34, 62, 68, 80, 152, 158, 160, 200, 204, 206, 214, 217, 219, 220, 300, 302, 304, 306, 308, 313, 314, 316, 319, 401, 406, 504, 505, 506, 509, 512, 517, 523, 524, 526, 533, 601, 606, 608, 610, 612, 616, 619, 621, 625, 627, 638, 703, 706, 708, 709, 714, 723, 723, 724, 755, 759, 761, 801, 809, 817, 818, 822, 900, 901, 903, 904, 912, 915, 919, 933, 934, 936, 937, 952, 953, 961, 964, 965, 967, 970**

★**HOWARDS END**—(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). Ruth Prawer Jhabvala did the adaptation; cinematography by Tony Pierce-Roberts; music by Richard Robbins. (3/9/92) PG. **50, 312, 523, 534, 612, 700, 807, 813, 972**

JOHNNY SUEDE—(1 hr. 37 min.; 1992) Johnny (Brad Pitt of *Thelma and Louise*), an aspiring but not very talented musician with a penchant for suede and Ricky Nelson, struggles to make it big in an unnamed metropolis. But a new love and a desperate series of events cause him to take a second look at his limited existance. R. **3**

★**LAWS OF GRAVITY**—(1 hr. 40 min.; 1992) Exhilarating. Nick Gomez's extraordinary little movie about life among petty thieves in the Greenpoint section of Brooklyn has an irresistible, flowing vitality. Gomez uses a hand-held camera and semi-improvised dialogue, and gets a rough, active surface, but he does it with astonishing discipline. There's a certain amount of bullyragging and repetition, but never the sense that something is missing. Jean de Segonzac's camera seems always in the right place. Segonzac receives the emotion as it is created rather than merely recording what has been rehearsed and predigested. In low-life Greenpoint, everyone is connected to everyone else; the loan shark, the fence, the thieves, and their flatterers and hangers-on all see one another constantly. That's what holds the men and women of the neighborhood to a hopeless way of life. Violence grows out of the very connectedness that has largely vanished and that we used to think made the cities livable. Quite a complex thing to say for a movie that cost the hilarious sum of $38,000. All it takes is talent. (9/7/92) R. **6**

A LEAGUE OF THEIR OWN—(2 hrs. 4 min.; 1992) In her exuberant and sentimental comedy about women's baseball in the forties, Penny Marshall brings out the pastoral beauty of the game in its more obscure reaches—the back country ball fields, the old team buses crawling through ripe farmlands. The actresses swing, catch, and slide with enthusiasm—especially Geena Davis, who gives a regal, almost imperious performance as Dottie, a great player who knows how to get the job done. And Tom Hanks, as the team's manager, an alcoholic former major-league star, suggests that in the right roles he could become not merely likable and funny but a great actor. Alas, the movie is trite: We can see every plot development coming. Marshall coldly uses Madonna, who plays a slut and is treated like a slut—distantly and contemptuously. Marshall has revived women's baseball, it turns out, only to condescend to it. (7/20/92) PG. **10, 19, 38, 45, 64, 89, 200, 220, 304, 313, 315, 406, 503, 504, 506, 507, 517, 522, 524, 527, 533, 601, 606, 608, 610, 621, 625, 634, 635, 636, 702, 706, 707, 724, 759, 761, 801, 808, 820, 904, 912, 918, 937, 953, 962, 965, 967, 970**

LIGHT SLEEPER—(1 hr. 43 min.; 1992) Paul Schrader's up to his usual tricks, dressing an old-fashioned potboiler in the gaudy silks of theological import. John LeTour (Willem Dafoe) is a laconic ex-junkie who drives around Manhattan in limousines, delivering cocaine for an upscale dealer (Susan Sarandon). Forty, with no prospects and sick of the drug trade, LeTour wants to change his life; when he bumps into his old lover Marianne (Dana Delany), he dreams of winning her back and redeeming their squalid past. Like all of Schrader's work, it's about the individual's solitary struggle for cleanliness in a hopelessly besmirched world. Schrader obviously wants us to feel the heat closing in, but he's also eager to make his lead characters metaphysically cool. And so, Dafoe and Sarandon come across as poseurs—we don't feel anything for them. But we feel for Delany, who steals the picture by displaying the still-tender scars of a woman who knows the infinite precariousness of her escape from the past. In contrast, Schrader seems bent on going backward. As its derivative climax makes clear, this movie is little more than an East Coast remake of *American Gigolo*. "Of course *American Gigolo* is better," a novelist friend said. "Sex is more interesting than cocaine." (Powers, 8/31/92) R. **3, 63, 85**

THE LIVING END—(1 hr. 32 min.; 1992) A dark and comic look at the desperate relationship of two young lovers (Mike Dytri and Craig Gilmore), both HIV-positive, as they wander aimlessly through the American wastelands. Directed by Gregg Araki. NR. **3, 58**

LONDON KILLS ME—(1 hr. 47 min.; 1992) Hanif Kureishi (*My Beautiful Laundrette* and *Sammy and Rosie Get Laid*) wrote and directed this look at London's poverty-ridden Portobello Market, where a gang member's search for a better life becomes an odyssey for the perfect pair of shoes. With Justin Chadwick, Steven Mackintosh, and Emer McCourt. R. **11**

MEDITERRANEO—(1 hr. 32 min.; 1991) A bittersweet tale of eight Italian soldiers sent to garrison a remote Greek island during World War II. But when their ship sinks, leaving them stranded, they forget their original purpose altogether and form a small Greek-Italian community. Dir. by Gabriele Salvatores. NR. **15, 58, 320, 522**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **14, 46, 203, 514, 516, 809, 917, 971**

MO' MONEY—(1 hr. 35 min.; 1992) A small-time hustler (Damon Wayans) decides to go straight when he meets the girl of his dreams, but not before he gets in one last con—the con of a lifetime. Directed by Peter Macdonald. R. **20, 36, 51, 152, 158, 160, 211, 213, 218, 220, 314, 530, 606, 608, 802, 902, 904, 918, 919, 967**

NIGHT ON EARTH—(2 hrs. 8 min.; 1992) New York independent filmmaker Jim Jarmusch has become a mild experimentalist offering neither visionary fervor nor formal boldness. *Night on Earth* is composed of five vignettes, set in Los Angeles, New York, Paris, Rome, and Helsinki, all at night, and all involving taxi drivers and passengers. After a dismissible opening vignette, with Winona Ryder as a Los Angeles taxi driver who wants to be a mechanic, Jarmusch develops his usual jokes about alienated outsiders meeting and bashing one another. What was a fresh rhythm in *Stranger Than Paradise* has not turned into a powerful new perception of reality—it's more like an impotent new perception of art. The curtness of Jarmusch's methods may, in the end, mark the limits of his interest in the life around him. With Roberto Benigni. (5/18/92) R. **3, 203**

★**ONE FALSE MOVE**—(1 hr. 45 min.; 1992) A fascinating and emotionally satisfying little crime picture made for only $2.5 million by black director Carl Franklin. It begins in Los Angeles with a frightening drug-world rubout. A trio of criminals cold-bloodedly rip off a large stash of cocaine and cash from two families, killing six people. Franklin puts the camera on the floor and captures the terror of a woman trussed and about to be killed. As the trio hit the road, heading east to Houston to sell the drugs, Franklin sticks closely to the B-movie tradition of impassive, grubby realism. He takes his time, and the tensions build up superbly. The leader, Pluto (Michael Beach), is highly intelligent—a cautious, pragmatic psychopath. His prison buddy Ray (Billy Bob Thornton) is a white-trash Southerner, uncontollably violent, who keeps himself on some sort of even keel with cocaine. He also supplies his black girlfriend, Fantasia (Cynda Williams), who's pathetically tagging along. Meanwhile, in Fantasia's hometown in Arkansas, another multi-racial trio—of cops this time—is awaiting her arrival. Super performances by Cynda Williams and Bill Paxton, perfectly cast as the enthusiastic but dim local police chief, Dale "Hurricane" Dixon. Written by Billy Bob Thornton and Tom Epperson. (7/27/92) R. **10, 44, 918**

OUT ON A LIMB—(1 hr. 23 min.; 1992) Matthew Broderick is a financial whiz who has just been robbed in the backwoods town of Buzzsaw. But in this desolate logging town, help is a dubious prospect and comes in the form of a corrupt mayor, his evil twin, two dimwitted brothers, and a beautiful redhead. PG. **302, 311, 528, 800**

THE OX—(1 hr. 31 min.; 1992) In Swedish with English subtitles. In the midst of the drought and famine of Sweden in the late 1800s, a desperate young couple with a baby daughter resort to an unthinkable act in order to survive. Hoping for mercy, the husband confesses and receives a punishment far harsher than his crime. Directed by Sven Nykvist. With Max Von Sydow, Liv Ullmann, and Erland Josephson. NR. **15**

PET SEMATARY TWO—(1 hr. 42 min.; 1992) In the process of burying a beloved pet, two teenage boys unearth the cryptic powers of Stephen King's infamous graveyard. With Edward Furlong, Anthony Edwards, and Clancy Brown. Directed by Mary Lambert. R. **8, 18, 24, 32, 59, 67, 85, 91, 150, 152, 157, 158, 158, 160, 208, 210, 211, 214, 215, 216, 218, 220, 222, 300, 303, 304, 305, 307, 309, 315, 317, 318, 322, 400, 406, 500, 504, 505, 506, 510, 512, 514, 516, 517, 530, 532, 603, 606, 608, 610, 611, 621, 625, 634, 635, 705, 706, 715, 723, 755, 761, 803, 810, 815, 819, 900, 901, 902, 903, 905, 911, 912, 919, 922, 933, 934, 936, 950, 952, 953, 961, 965**

★**THE PLAYBOYS**—(1 hr. 54 min.; 1992) A lovely new Irish film with a classically structured and satisfying narrative, set in a small village in Ireland in 1957. Dominated by church ways, the people lead a pinched, frightened, envious existence. A headstrong and beautiful young woman, Tara (Robin Wright), pregnant but unmarried, breaks water right in the middle of a Sunday sermon; the scandal could not be more public. The town seems obsessed with her and her bastard baby. People arrive at her doorstep suggesting husbands; the fierce old policeman, Brendan (Albert Finney)—a strange man, frightening and frightened of himself—keeps proposing marriage. Is he the father? Director Gillies Mackinnon (who is British) avoids conscious lyricism, but the countryside and the light are beautiful. The narrative moves ahead slowly but steadily, and the moods are by turns sober, romantic, and melodramatic. A group of traveling players, the Playboys, shows up in town. The policeman Brendan fights for Tara against one of the Playboys, Tom (Aidan Quinn), a good-looking young man who may or may not be honest and true. The acting is remarkable, especially from Finney. Written by Shane Connaughton (*My Left Foot*) and Kerry Crabbe. (4/27/92) PG-13. **12**

★**THE PLAYER**—(2 hrs. 3 min.; 1992) In his amazing comeback movie, Robert Altman scores again and again off the great powers of Hollywood, yet this saturnine comedy is so richly ambiguous in its permutations of guilt and innocence, arrogance and shame, that calling it a "satire" seems to limit it. The "hero," Griffin Mill (Tim Robbins), a rising young Hollywood studio executive, moves through his life with the controlled smoothness of a snake in water. Though entirely ruthless, he is polite and strikingly intelligent, and Tim Robbins brings a touch of amused awareness to the role that lets us know that Griffin enjoys playing a game. In a rare uncalculated moment, Griffin murders a screenwriter who he thinks is threatening him. Altman's movie is a wonder of texture and wit, starting from the opening shot, which not only introduces all the major themes of the film but manages to sum up the entire history of Hollywood, from the twenties right down to the compromising present. Possessed by what he wants to say, Altman has put back into his cinematic style the dramatic emotions, the shocks of comedy and malice and lyrical sweetness that made everyone imitate him in the first place. With Greta Scacchi, Vincent D'Onofrio, Fred Ward, and a mass of Hollywood stars playing themselves. Based on Michael Tolkin's 1988 novel. (4/20/92) R. **11, 54, 59**

RAISING CAIN—(1 hr. 35 min.; 1992) Brian De Palma returns to thriller filmmaking with a delirious piece of monkeyshines. The movie touches (peripherally) on the kidnapping of children, but even the most literal-minded viewer should see that the story is just a pretext for jokes and taunting fantasies and visual showing off. De Palma sketches in a ridiculous premise and then doesn't bother to support it—instead, he's trying things so juicily and intricately outlandish that one can only laugh. John Lithgow plays so many characters—or, rather, so many different aspects of a single schizoid character, including women and children—that he might be doing a one-man show Off Broadway. When we first see him, he is Dr. Carter Nix, a psychologist living in California who is obsessed with child-rearing and who spends an inordinate amount of time with his baby daughter. Lithgow is also Carter's evil twin brother, Cain, and his father. Huge, with a looming forehead and wolflike teeth, Lithgow can be heavily menacing. Since the material is hokum, Lithgow, working on the sound principle that nothing could sink the movie faster than realism, carries everything to extremes. On the same day that Carter is stealing his own baby, Carter's wife, Jenny (Lolita Davidovich), meets a former lover (Steve Bauer), and she falls into a dreamlike state—the dangerously unguarded condition that sexual women always seem to inhabit in De Palma's films. De Palma photographs Davidovich's erotic scenes with the quiet, heavy-limbed Bauer as fantasy fulfilled—as blissful sudden encounters (two in one day) that are almost too good to be true. The movie spins into a dream-versus-reality game, increasingly wild. The trouble is, none of this means much emotionally. (8/17/92) R. **6, 19, 26, 38, 59, 59, 150, 155, 158, 160, 200, 213, 222, 304, 310, 315, 318, 514, 530, 606, 608, 610, 625, 702, 706, 709, 753, 803, 903, 905, 907, 908, 915, 919, 961, 965**

RAPID FIRE—(1 hr. 36 min.; 1992) After college student Jake Lo witnesses a mob killing, he is placed in the witness-protection program. But the program fails, and Jake must rely on his remarkable martial-arts skills for safety. With Brandon Lee (son of Bruce Lee). Directed by Dwight H. Little. R. **8, 20, 26, 33, 52, 52, 68, 89, 91, 150, 152, 155, 157, 158, 160, 200, 204, 208, 211, 213, 217, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 406, 503, 505, 506, 510, 514, 517, 530, 600, 606, 608, 610, 616, 618, 621, 625, 706, 723, 724, 761, 803, 810, 816, 818, 901, 902, 903, 905, 911, 919, 933, 961, 965**

SINGLE WHITE FEMALE—(1 hr. 47 min.; 1992) Bridget Fonda plays Allie Jones, a lonely Manhattan businesswoman who advertises for a roomie and winds up with a slumping, dough-faced loon evidently weaned on videotapes of *Persona* and *Dead Ringers*. Hedy Carlson (Jennifer Jason Leigh) is barely in the door before she's aping Allie's soignée look and sniffing over her like a lovestruck troll. It's hard to praise any movie that implies that if you open your door to a stranger, a psycho-killer will probably walk through. But for a while, this one offers the fun of watching attractive stars with dueling styles. While Fonda gives Allie the old-style Hollywood treatment—she lets her high cheekbones, long legs, and amply displayed derrière do most of the work—Leigh works from the inside, burrowing into her character like a plump, cunning worm. Her sly dementia as Hedy underscores what last year's *Rush* established: She's Hollywood's best young actress. Director Barbet Schroeder's last movie, *Reversal of Fortune*, turned the Claus von Bülow murder case into hilarious black comedy. This story's a hoot, too—until the action turns so loutish and gory the laughter dies on your lips. (Powers, 8/31/92) R. **10, 19, 22, 31, 38, 61, 67, 85, 150, 152, 155, 157, 158, 160, 200, 204, 206, 211, 214, 217, 218, 219, 220, 222, 300, 302, 304, 306, 308, 311, 315, 317, 319, 322, 401, 406, 501, 502, 503, 504, 505, 513, 517, 520, 523, 524, 526, 527, 530, 532, 600, 606, 608, 610, 612, 613, 619, 621, 625, 627, 632, 702, 703, 706, 708, 709, 714, 724, 755, 757, 761, 803, 817, 818, 819, 821, 900, 901, 902, 903, 905, 905, 915, 919, 920, 922, 933, 934, 937, 950, 952, 961, 964, 965, 967, 972**

SISTER ACT—(1 hr. 46 min.; 1992) After witnessing a mob murder, Whoopi Goldberg goes underground with the help of the police witness-protection program. Now this gaudy nightclub singer must tone down her act, donning a new kind of habit to fit into the strict order of a convent. Directed by Emile Ardolino. PG. **11, 20, 38, 55, 152, 157, 160, 215, 216, 307, 313, 314, 509, 512, 513, 514, 523, 530, 601, 606, 608, 611, 613, 618, 625, 715, 722, 755, 761, 801, 904, 906, 907, 908, 910, 912, 916, 934, 938, 953, 961, 966**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **6, 19, 22, 31, 53, 68, 83, 155, 219, 300, 304, 307, 313, 319, 406, 503, 507, 517, 532, 610, 612, 625, 723, 724, 818, 903, 915**

STAY TUNED—(1 hr. 38 min.; 1992) An ordinary family find themselves trapped in TV land when they sign up for a new entertainment channel run by a dastardly programmer. With John Ritter, Pam Dawber, and Jeffrey Jones. Directed by Peter Hyams. PG. **10, 60, 522, 530, 606, 608, 610, 625, 724, 761, 965**

STORYVILLE—(1 hr. 52 min.; 1992) In the heart of New Orleans, a young lawyer from a powerful Louisiana family finds his congressional aspirations threatened when he becomes involved in an intriguing murder case. With James Spader, Joanne Whalley-Kilmer, and Jason Robards. R. **48**

A STRANGER AMONG US—(1 hr. 49 min.; 1992) A missing-person investigation takes a disillusioned NYPD detective (Melanie Griffith) undercover in a tight-knit Hasidic community. With Eric Thal, John Pankow, and Tracy Pollan. Directed by Sidney Lumet. PG-13. **11, 65, 219, 306, 315, 321, 500, 505, 511, 601, 521, 522, 533, 600, 704, 716, 722, 753, 764, 967**

TALE OF SPRINGTIME—(1 hr. 47 min.; 1992) In French with English subtitles. Eric Rohmer's latest, set among Parisian intellectuals, seems chatty and merely discursive for a while, but Rohmer has his method: Some ideas about choice and free will, bandied about at the dinner table, suddenly flare up in the story as a dramatic force. The film is about the attempt of a talented and domineering teenage girl to break up her father's love affair with one woman and get another woman—the girl's girlfriend—into his arms. Its emotional tone comes from spring, but spring in T.S. Eliot's version of the season as a time of bitter upheaval. Elegant. With Anne Teyssèdre, Hugues Quester, and Florence Darel. (7/27/92) PG. **15, 49, 511, 522, 630**

3 NINJAS—(1 hr. 25 min.; 1992) These little ninjas aren't turtles but three resourceful brothers who take on agang of kidnappers and an evil ninja master. Directed by Jon Turteltaub. With the animated short *Petal to the Metal*. PG. **20, 40, 66, 152, 157, 158, 160, 210, 214, 216, 219, 220, 222, 303, 304, 305, 314, 319, 406, 505, 512, 513, 514, 517, 522, 530, 601, 606, 608, 610, 611, 625, 632, 706, 709, 716, 722, 724, 755, 761, 764, 802, 815, 818, 900, 902, 904, 904, 912, 915, 918, 919, 932, 933, 938, 970, 971**

THE TUNE—(1 hr. 12 min.; 1992) En route to the Big Time, a struggling songwriter takes an unfortunate detour through the bizarre town of Flooby Nooby, where dogs impersonate Elivis, noseless cabdrivers sing the blues, and fast food does the two-step. NR. **15**

TWIN PEAKS: FIRE WALK WITH ME—(2 hrs. 14 min.; 1992) The quirky cast from the television series (except Lara Flynn Boyle) tells what really happened to Laura Palmer in a *Twin Peaks* prequel that chronicles the events that occurred in the week before the mysterious murder. Directed by David Lynch. R. **10, 19, 19, 26, 31, 53, 87, 152, 206, 210, 210, 214, 219, 305, 307, 314, 319, 406, 505, 506, 512, 516, 517, 524, 533, 601, 606, 608, 610, 616, 619, 621, 625, 634, 706, 715, 718, 722, 753, 755, 801, 816, 820, 902, 904, 915, 916, 919, 920, 938, 950, 961, 965, 972**

★ **UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. The prostitutes contribute their earnings to a bounty, and the aging killers of the old West head for Big Whiskey, including Bill Munny (Eastwood) and English Bob (Richard Harris), both of whom have memorable confrontations with Little Bill. Grimacing as he struggles with his horse, Clint Eastwood, at 62, finally makes expressive use of his dry, gnarled taciturnity. Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **8, 18, 24, 33, 62, 67, 85, 152, 158, 160, 206, 210, 214, 217, 219, 220, 300, 301, 306, 310, 316, 319, 406, 503, 505, 507, 517, 520, 523, 524, 527, 530, 603, 606, 608, 610, 612, 616, 621, 625, 632, 635, 639, 705, 706, 708, 709, 714, 723, 724, 756, 760, 761, 802, 816, 818, 819, 820, 900, 902, 905, 912, 919, 933, 934, 950, 952, 962, 965, 972**

UNIVERSAL SOLDIER—(1 hr. 38 min.; 1992) In a top-secret military project, scientists create a unit of perfect soldiers from the bodies of dead GI's—devoid of pain, emotions, and conscience. Action/adventure muscleheads Jean-Claude Van Damme and Dolph Lundgren star as two prototype warriors who go AWOL when they revert to their former selves. Directed by Roland Emmerich. R. **33, 160, 620, 623, 633**

VIA APPIA—(1 hr. 40 min.; 1992) After discovering he is HIV-positive, a young man (Peter Serra) confronts his mortality on a journey through Rio de Janeiro's gay district to find the hustler who infected him. Directed by Jochen Hick. NR. **11**

WHERE THE DAY TAKES YOU—(1 hr. 45 min.; 1992) On the streets of Hollywood, a gang of runaways band together to survive. Dermot Mulroney, Balthazar Getty, Sean Astin, James LeGros, Ricki Lake, and Lara Flynn Boyle form a makeshift family of misfits, rebels, and juvenile delinquents. Directed by Marc Rocco. R. **33, 66, 67, 85, 406, 514, 625, 634**

WHISPERS IN THE DARK—(1 hr. 42 min.; 1992) When a psychiatrist (Annabella Sciorra) mixes her personal and professional lives, she gets a *très* intimate look into a patient's psychosis. With Jamey Sheridan and Anthony LaPaglia. Directed by Christopher Crowe. R. **18, 38, 67, 219, 305, 406, 530, 904, 906, 919, 965**

WIND—(2 hrs. 6 min.; 1992) After making a mistake that causes the United States to lose the America's Cup for the first time in 140 years, helmsman Will Parker (Matthew Modine) decides to put the wind back in his sails and win back the Cup. With Jennifer Grey. Directed by Carroll Ballard. PG-13. **33, 60, 217, 219, 300, 304, 307, 310, 319, 406, 507, 514, 517, 527, 600, 610, 612, 625, 702, 708, 724, 761, 818, 920, 937, 972**

REVIVALS

PARIS, TEXAS—(2 hrs. 25 min.; 1984) A fiasco. Sam Shepard wrote it and Wim Wenders directed it, and what results is a movie composed entirely of self-conscious flourishes. Harry Dean Stanton stars as a mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up. Discovered in the desert, Stanton collects his towheaded child (Hunter Carson) and heads for Texas to find Kinski. **5**

PINOCCHIO—(1 hr. 28 min.; 1940) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including "When You Wish Upon a Star." G. **401, 511, 522, 636, 718, 959, 969, 971**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. (7/22/91) R. **7**

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/9: Bern Nix Trio. 9/10: Scotty Barnhart Quartet. 9/11, 12: Lee Konitz and Peggy Stern Quartet. 9/13: Gerry Gaeta and Friends. 9/14: Bill Charlap Quartet. 9/15: Jay Branford Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/13: Herbie Mann 40th Anniversary Reunion featuring Roy Ayers, Les McCann, David "Fathead" Newman, Cornell DuPree, Chuck Rainey, and Buddy Williams. 9/14: The Bob Ferrazza Quartet. 9/15–20: Lionel Hampton and the Golden Men of Jazz. Every Tue.–Sat. following the last set until 4 a.m.: "Late Night with Sam Jacobs and Friends." **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/12: Mulgrew Miller Trio. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 9/9: Joel Forrester Duo. 9/11, 12: Richie Beirack, Steeple Chase and Ron McClure. 9/15, 16: The Roy Merriweather Duo. **AE, CB, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Dance rock club featuring bands every Tue.–Sat. 9/9: Knockout Drops; Rico; Pro-Jam. 9/10: Rosie. 9/11: Avalon. 9/12: She Cried. 9/15: Voice In Time; In Blu; Forty Years. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 9/13: Tommy Flanagan Trio. 9/15–20, 22–27: Phoebe Legere. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 9/10: Christiane Drapkin with Carol Liebowitz. 9/12: Gary Levy/Mike Kanan Quartet. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/11: Morning Star with Mary Courtney, Carmel Johnston and Margie Mulvihill. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/13: Dorothy Donegan with Jon Burr and Ray Mosca. 9/14: Les Paul Trio. 9/15–20: Monty Alexander. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 9/11, 12 at 10: Jimmy Goodman "Vibe" Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/9: Janet Marlow Quintet. 9/10: Ken Peplowski Quintet. 9/11: Randa McNamara Quartet. 9/12: Flythe Time. 9/13: Rick Hollander Quartet. 9/14: Dick Hyman. 9/15: Howard Alden Duo. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 9/9, 10: Pianist Hilton Ruiz. 9/11, 12: Hilton Ruiz with Jimmy Rowser on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/9: Medicine Ball; Blue Dogs. 9/10: Joey Baron's Down with Steve Swell and Ellery Eskelin. 9/11: David Shea's Shock Corridor and Anthony Coleman's by Night; The Fertile Crescent. 9/12, 13: Don Byron's Music of Micky Katz. 9/14: New & Used. 9/15: Yekk Musik, Children of the Future, Screaming Headless Torsos, Michael Hill's Bluesland. **AE, MC, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 9/9: Repercussions plus Big Sister; Tobacco Boys; Avalon.9/10: John Pousette-Dart Band and the Hill People. 9/12: Black Dog; The Dreyer Bros. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 9/9: The Popa Chubby Blues Band with special guests the Uptown Horns. 9/10: Guitarist Jimmy Rogers plus the Popa Chubby Blues Band. 9/11, 12: Johnny and the Headhunters. 9/13: Blues Jam hosted by the Popa Chubby Blues Band. 9/14: Ladies night with the Rhythm Dogs featuring Catherine Russell and Cookie Watkins. 9/15: Jon Paris. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 9/12: Jazz singer-pianist Jo Thompson, Tue.–Sat. at 9:15 and 11:15. 9/15–10/11: Pop-jazz singer Mel Torme with an All-Star 16 Piece Big Band in Celebration of the American Popular Song. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Jack Twomey Big Band followed by Rick Hardeman Group. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Sam Ulano and his Dixielanders. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. and Wed. from 9:30–1:30 a.m.: Reggie Woods. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Kenny Brawner. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Hassan Hakim. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/9, 10: Strunz & Farah. 9/11: Calypso Rose. 9/12: Mikata. 9/14: Mambo Mondays at La Tropica Nightclub featuring La Tropica Orchestra. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/13: Mal Waldron Quintet featuring Ricky Ford, Chico Freeman, Reggie Workman and Pete LaRoca. 9/14: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 9/15–20, 22–27: Cedar Walton Trio with David Williams and Billy Higgins. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/11, 12: Blue Magic. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. Through 9/11: John Bunch Trio with Bucky Pizzarelli on guitar and Jay Leonhart on bass. 9/15, 16, 18, 19: James Williams Trio. Every Tue.–Sun. from 9–midnight, "Dancing Under the Stars" featuring dancers Kelly King and Mary McCatty in the lantern-festooned garden. **AE, CB, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 9/9: Alison Gordy Band plus Satisfying Alice. 9/11: Marcia Ball plus Eddie Kirkland. 9/12: Solomon Burke with special guest Carla Thomas. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/9 at 9: *El Barrio '92*, a new musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 9/14: "Salsa Meets Jazz" with Giovanni Hidalgo and his group, Patato Valdez and Richie Flores. **Terrace:** 9/9–13: Andy Bey Trio. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/13: Javon Jackson and Friends with Kenny Barron, Ron Carter, Curtis Fuller and Lewis Nash. 9/14: The Vanguard Jazz Orchestra. 9/15–20: Joe Lovano Quartet with Dave Holland, Ed Blackwell and Kirk Lightsey. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 9/9, 10: Holly Hofmann Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/9: Elliot Sharpe; Rat At Rat R. 9/10: Styve; Skinner Box. 9/11: Loup Garou. 9/12: Suns of Jubal. 9/13: Laguna Moree; Mecca Normal; Blonde Redhead. 9/14: Franky Jackson's Soul Kitchen. 9/15: Homeopathic Medicine. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/12: Pianist Mike LeDonne with Peter Washington on bass. 9/13: Dwen Cleveland Duo. 9/14–19: Pianist John Bunch with Jay Leonhart on bass and Bucky Pizzarelli on guitar. **AE, MC, V.**

COMEDY/MAGIC

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 9/9: Mike Ivy, Tony Woods and Bill Belemy. 9/10–12: Jeff Altman. 9/13, 14: Best of Caroline's Comedy Hour. 9/15 at 5:45: Songwriters' Showcase hosted by Jamie DeRoy with special guests Margaret Whiting and Ervin Drake **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows

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DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/13: Peter Bales, Rich Voss, Rich Marotta, Al Romero, Danny Curtis, Johnny Lampert, Bryen Williams and Scott Bruce. 9/14–20: Rob Magnotti, Tom Whitely, and Willie Asbury. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 9/9: Comedy-magician Jamy Ian Swiss and magician Meir Yedid. 9/10: Magician Eric DeCamps and comedy-magician Imam with pianist Rich Sanders. 9/11, 12: Comedy-magicians Rich Marotta and Imam, comedian Keith Thomas and pianist Rich Sanders. 9/15: Comedy-magicians Imam and Mark Mitton. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/13: Adrian Tolsch, Darryl Hammond, Jon Stewart and Jim David. 9/15–20: Louis Black, Brian Regan, Jonathan Solomon, and Peter Fogel. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. 9/11: Latin night with Luis Ramirez and Ray de la Paz. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 9/13 at 9, Fri.–Sat. at 9 and 11:15: Singer-songwriter Caetano Velose. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). **Skylight Room:** 9/9: Judy Kirtley. 9/10: Ludmilla Ilieva. 9/11: Andre Reason. 9/12: Marci. 9/13: Allison Starr's Students. 9/14: Aaron Moroshita. 9/15: Guy Blumberg. Shows at 9. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/9, 16: Baus and Troche's *Candid Tandems*; Singer Pamela Shafer. 9/10: Musical comedy with Pat Bailey; *99% Artfeee!* Bill Dysezel's Opera Spoof. 9/11: Pat Bailey; Dennis Newman's Variety Show. 9/12: After Hours Comedy Troupe; Gotham City Improv. 9/13: Singer Deirdre Atkinson. 9/14: *Make Someone Happy*, musical revue; Singer Ray Santos. 9/15: *Make Someone Happy;* Singer Lois Paterson. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 9/9: Heavily Medicated Faerie Tales. 9/10: Danielle Gerber. 9/11: Broken Lizard; Less Miserable; Stars of Tomorrow. 9/12: Master Lee; Less Miserable. 9/14: Stars of Tomorrow Comedy Round-Up. 9/15: Leslie Orfino. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/9: Maggie Moore; Paige Price. 9/10: Ed Linderman; Susan Campanaro. 9/11: Phillip Officer; Miss Coco. 9/12: Bill Wright; Pamela Warrick-Smith. 9/13: Cynthia Crane; Joel Silberman. 9/14: Ricky Ritzel; Michael McQuary. 9/15: Meg Flather; Val Ryder. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/9: Singer Lois Griffin; Characterization with Anthony. 9/10: Comedienne Teri Coyne in *You Are Here*. 9/11: Bourbon Street Naughties, musical comedy. 9/12: Musical comedy with Linda Ipanema; Miss Coco, musical comedy persona. 9/13: Susan and David Dingle. 9/15: Far Beneath Gotham, improvisational comedy. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/11, 18 at 9: Bonnie Lee Sanders in *Undiscovered Hits*. 9/14: Laser Karoake. **Piano Bar:** Tue.: David Lahm. Wed.–Thu.: Jerry Scott. Fri.: Wendy Domarecki. Music from 8–1 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/25 at 9 and 11:15: *Say It With Music... The Irving Berlin Revue*, starring Kaye Ballard, Liz Callaway, Joe Cocuzzo, Jason Graae, Jay Leonhart, Ron Raines and Fred Wells. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 9/9 at 10:30: *99% Art Free*. 9/10, 11 at 10:30: Back to Bacharach. 9/13 at 10: Lilian White for EFA. 9/14 at 10:30: Night of 1000 Plaids. 9/15 at 10:30: Michael Earle-Puppeteer. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 9/9 from 7:30, 9/14, 15 from 6:30: Exa Brown Duo. 9/10 from 6:30: Maria Postell. 9/11, 12 from 6:30: Nat Jones Trio. 9/15 at 10:30: Dakota Staton. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/10, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Susannah McCorkle in *I'll Take Romance, Love Songs for People Who Love Songs*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** 9/15–10/31, Tue.–Sat. at 8:45 and 10:45: Barbara Cook. **Bemelmans Bar:** Through 10/3, Tue.–Sat. from 9:30: Jazz singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restarant. Every Wed.–Fri. from 6-8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Wed.: Clint Hayes. Fri: Alex Johnson. Music from 6–11. **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS—The Eighth Annual West Side Festival is 9/12 from 11 a.m. to 6. 86th to 96th St. on West End Ave. Multi-culture crafts, music, and food. Free (764-6330). . . .**The 17th Annual Third Avenue Merchant Association Fair** is 9/13, 11 a.m.–6. On Third Ave. bet. 14th and 34th Sts. Free (684-4077). . . .**The Jewish Community Council of Pelham Parkway** presents **Salute to Pelham Parkway,** 9/13, noon–5:30. Music, neighborhood artists, and kosher food. At Comras Mall of Bronx Park, adjacent to the Bronx Zoo, at Bronx Park East and Lydig Ave. Free (792-4744). . . .**Great Irish Fair** is 9/12–13, 11 a.m.–6. Annual event of the Ancient Order of Hibernians. At Steeplechase Park Site, on Surf Ave. in Coney Island. Free (718-648-3931). . . .**The Fifteenth Annual New York Renaissance Festival** continues through 9/27 (weekends only and 9/7) at Sterling Forest in Tuxedo, NY. $11-$13. Details (914-351-5171). . . .**Seafest '92** continues through 10/12 at the **Intrepid Sea-Air-Space Museum,** Pier 86 at Twelfth Ave. and 46th St. Museum hours: Daily 10 a.m.–6; weekdays to 8. $3–$5 (245-0072). . . .**The Italian Trade Commission** presents **Piazza Italia,** a month of art, antiques, and fashion from Italy. 9/15–10/9 at the Armory, 643 Park Ave. Free (1-800-52-ITALY). . . .**Pavillion Antiques Show** has its season premiere on 9/12–9/13, at 110 West 19th St. 9 a.m to 5, $5 (463-0200).

EXHIBITS—Ellis Island presents **Fame, Fortune and Sweet Liberty.** From 9/10 to 11/11. A look at 100 years of immigration (1815 to 1915) from Germany to the U.S. Sponsored by the city of Bremen. Free (363-3260). . . .20 years of photographs by **Eugene Richards** at the **The Camera Club of New York,** 853 Broadway. 9/10–10/23, Free (260-7077). . . .**Making Faces: Art from Studio in a School,** an exhibition featuring more than 300 works of art by New York City public school children, continues at the **World Financial Center Courtyard Gallery** until 9/13. Between the Hudson River and West St. and between Vesey and Liberty Sts., across from the World Trade Center. Mon.–Fri., 11 a.m.–7, and weekends, noon–5. Free (431-6300). . . .**American Museum of the Moving Image,** 35th Ave. at 36 St. in Astoria, presents the **Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992,** a gallery exhibition and screening series. Runs through 1/25. $2.50–$5; call for details (718-784-4520). . . .**The Washington Square Outdoor Art Exhibit,** over 350 artists present works from noon to sundown. Washington Sq. and surrounding area. 9/12–9/13. Free (718-454-7690).

PERFORMANCES—Harbor Performing Arts Center presents **Everybody Say Yeah!** Free concert of Latin and Rythm and Blues music. 9/12 at 1 p.m. At 104th St. and Fifth Ave. (427-2244).

BENEFITS—Theatre of the Heart and **People With AIDS Coalition** will have a musical benefit on 9/11 and 9/12 at 8 p.m. At St. Clement's Church, 423 West 26th St. Proceeds to PWAC. $30-$45; call for details (265-6507). . . .A performance by **Blue Man Group** will benefit the **Children's Health Fund.** At the Astor Theater, 434 Lafayette St. 9/15 at 8 p.m. Tickets are $45 (535-9400). . . .**Race For The Cure** will generate attention and funds for the early detection of breast cancer. 9/13 at 9:30 a.m. Call for applications (860-4455). . . .**NY Downtown Hospital** presents **Falsettos** at the Golden Theater. 9/15; cocktails at 5:30 p.m., curtain at 8. Proceeds to NYDH's AIDS program. $200–$500; call for details (312-5500).

LECTURES, DISCUSSIONS, AND READINGS—Friends of Fort Tryon Park presents **Visions and Visionaries,** a gallery talk by Blake Stimson on 9/12 at noon and 2. Part of the "Saturdays at the Cloisters" series. The Cloisters, Fort Tryon Park. Free with admission (923-3700, ext. 126). . . .**Queens Library's Author's Forum** presents **William Mooney.** 9/15 at 2:30 p.m. 193-20 Horace Harding Expressway. Free (718-454-7272). . . .**Dia Center for the Arts** presents poet **Jorie Graham,** introduced by **W.S. Merwin.** 9/15 at 7:30 p.m. 155 Mercer St. $5 (431-9232). . . .**The New York Public Library** presents **Jewish Humor: What the Best Jewish Jokes Say About the Jews,** a lecture by Rabbi Joseph Telushkin. 9/16 at 6 p.m. At the Celeste Bartos Forum, Fifth Avenue and 42nd St. $6 (930-0571). . . .**The Nuyorican Poets Cafe** presents poets **Jesús Melendez** and **Oku O'nuora,** 9/9; the **Poetry Slam Semifinals,** 9/11; and **Poets Neurotica, Edwin Torres and Friends,** 9/16. 236 East 3rd St. Call for times (505-8183). . . .**The Greenwich House Senior Center,** 27 Barrow Street, presents **Living Room Style** a workshop on poetry and creative writing, every Tues., 1 to 3. Free (242-4140, ext. 124).

TOURS

ABANDONED PENN CENTRAL RAIL YARDS—9/13 at 3:30, tour the proposed site for Riverside South, a mixed-use developement planned for the stretch along the Hudson River. Meet at Eleventh Ave. and 58th St. Friends of Central Park. $1 (473-6283).

DISCOVERY ART TOURS—9/11, 12, 19 at noon: Explore the SoHo art scene with visual artist Jill Levine as your guide. Meet at the Ergane Gallery, 469 West Broadway. $18; reserve (516-621-3786).

WALKING WITH A NEW YORKER—Beyond the tour buses and tourist attractions is a city where people actually *live.* See the real thing with two seasoned New Yorkers. Meet at Fifth Ave. and 61st St. Every Thursday and Friday from 11 a.m. to 1. $20 includes tram fare (861-1876).

CITYWALKS—Tours with John Wilson. Weekday walks through August: Thurs. at 10 a.m.; Fri. at 3, **Greenwich Village.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .Fri. at 10 a.m., **Historic New York: City Hall to the Battery.** Meet at Broadway and Murray St. . . .Thurs. at 3, **Lower East Side.** Meet at 2 Mott St. $12 (989-2456).

ADVENTURE ON A SHOESTRING—9/13 at noon, **Upper East Side Historic District**. . . .9/13 at 2:35 in Manhattan and at 3:15 in Brooklyn, **Downtown Brooklyn**. $5 plus transportation; call for reservations and meeting place (265-2663).

BIG ONION WALKING TOURS—9/12 at 9:30 a.m., **Ellis Island**. $15; students and seniors $12. . . .9/12 at 2, **Brooklyn Bridge to Brooklyn Heights**. . . .9/13 at 2, **Immigrant New York**. . . .9/13 at 1, **Greenwich Village.** $9 adults, $7 students and seniors; reserve (439-1090).

NYC CULTURAL WALKING TOURS—With Alfred Pommer as your guide, take a look at the city's landmarks, architecture, history, and outdoor art. Sundays at 2 through 11/29, **The Past to the Present.** Meet at 550 Lexington Ave. bet. 49th and 50th St. $10 (979-2388).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—9/13 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .9/13 at 2, **Revolution and Reform.** Meet the men and women who fought—sometimes successfully, sometimes not—for radical change.$12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 9/13 from 10:45 a.m. to 3, **Governors Island**. $25.

URBAN EXPLORATIONS—9/10 from 10 a.m. to 4, **The Art Deco Era**. . . .9/12 from 10 a.m. to 1, **Foods of Chinatown**. . . .9/15 from 1 to 4, **The Financial District**. $15; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 weekends; $5 weekdays. Call for weekday tour schedule. 9/13 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .9/13, 20, 27 at 6: **A Writer's Crawl Through Greenwich Village;** meet at the Washington Sq. Arch to join New York poet and actor Tom Farrington on a literary—and dramatic—stroll. . . .9/12, 19, 26 at 6: **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .9/13, 26 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .9/12, 19, 26 at 6: **Ye Olde Tavern Tour;** meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .9/13, 20, 27 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .9/12, 26 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .9/12, 19, 26 at 2: **The Lively and Mysterious East;** meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .9/12, 20, 26, 27 at 2: **Historic Greenwich Village;** meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .9/19 at 2: **Hollywood on the Hudson;** meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .9/13, 20, 27 at 2: **Across the Brooklyn Bridge;** wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

TROLLEY TOURS OF CENTRAL PARK—Hop aboard an air-conditioned trolley for the Central Park Conservancy's ten-mile journey through Central Park, **The Park & the City.** Through October, tours leave Mon.–Fri. at 10:30 a.m., 1, and 3. $12.50 adults; $10 senior citizens; $8 students; $6 children (360-2727).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 9/13 at 1 vs. Dallas. All home games are sold out. . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 9/20 at 1 vs. San Francisco.

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$15. Next home game: 9/16 at 7:40 vs. St. Louis. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $5.50–$14.50. 9/11 at 7:30; 9/12, 13 at 1:30 vs. Kansas City.

STEPS—Race for the Cure, 5K. 9/13 at 10 a.m. in Central Park (women only). Road Runners Club, 9 E. 89th St. (860-4455).

TENNIS—U.S. Open. 8/31–9/13 at Louis Armstrong Stadium, Flushing Meadows, Queens. $12–$45 (718-271-5100).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

INTERNATIONAL FESTIVAL OF PUPPET THEATER—For Families: **Diablomundo.** (Argentina) Life-size rod puppets are used to perform three South American folktales from the Middle Ages to the present in Spanish and English in "Memories, Dreams & Illusions"; for ages 8 and up. 9/10 at 7:30; 9/11 at 8; 9/13 at 1 and 5; 9/19 at 1; 9/20 at 2 and 5. At the Florence Sutro Anspacher Theater. . .**Green Apple Puppet Theatre.** (Finland) "The Far Away Land" employs a porcelain doll and an assortment of marionettes and glove puppets in this story of a journey through ten kingdoms; for ages 5 and up. 9/12, 13, 19, and 20 at 1 and 3. The LuEsther Mertz Hall. . .**Theatre Drak.** (Czechoslovakia) "Pinokio" recounts the wooden puppet boy's adventures and disappointments among the living; for ages 10 and up. 9/10 at 7:30; 9/11 at 8; 9/12 at 2 and 8; 9/13 at 2 and 5. The Estelle R. Newman Theater. . .Just for Kids: **George Latshaw Puppets.** (Ohio) "Wilbur and the Giant" is a hand-puppet epic loosely based on *Jack and the Beanstalk.* 9/12 at 11 a.m. and 2; 9/13 at 1 and 3. At Martinson Hall. . .**Paul Vincent Davis.** (Massachusetts) Combining Western and Oriental puppetry, this program presents a double bill of "Androcles and the Lion" and "The Golden Touch of Midas." 9/12 at 11 a.m. and 1; 9/13 at 1 and 3. All shows are performed at the Joseph Papp Public Theater, 425 Lafayette St. (598-7150).$10–$17; reserve.

DREAMS OF SLEEPY HOLLOW—Prepare for Halloween with a production of the spooky tale of the Headless Horseman; for ages 5 and up. Sat. and Sun. at 1; through 11/1. Wings Theater in the Archive, 154 Christopher St., lower level (627-2961). $5; reserve.

FILM SOCIETY OF LINCOLN CENTER—The Little Match Girl. A "hip" version of Hans Christian Andersen's tale, where Angela lives with her family in the 18th St. subway station. 27 minutes. . .**The Red Shoes.** Lisa and Jenny's friendship is first spoiled by money, then restored with the help of a pair of red ballet slippers. 25 minutes. 9/12 and 13 at 2. Walter Reade Theater, 165 W. 65th St. (875-5601). $5; adults $7.

SUNDAY DANCES—See professsional dancers perform original pieces of modern dance, then join in music and dance games as an introduction to choreographing; for all ages, children must be accompanied by an adult. Sundays from 11–11:45 a.m.; through 10/4. Dance With Ms. Piver, 1459 Third Ave., at 82nd St. (517-9436). Free; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3; for ages 2–10; through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Sqaure (765-9540). $7; reserve.

TWINKLEBERRY & NUTKIN—Kindermusik. A program of music and movement with Collen Itzen at this children's gift shop; for ages 18 months–3 years. 9/12 at 11 a.m. 311 E. 81st St. (794-2565). Free.

COMIC BOOK SHOW—Meet the *real* Batman, Adam West, and take part in superhero contests during the convention, dedicated to *Mad* Magazine's late publisher, William Gaines. 9/12 and 13 from 10 a.m.–9. Ramada Hotel, Seventh Ave. and 33rd St. (307-7170). $8; adults $12.50.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this hour-long show with audience participation; for ages 4–10. Saturdays at 2. 55 Carmine St. (924-1472); $10; reserve.

KIDLETS ART CLUB—Art Lessons. Gui Lessin, who paints the "huebeans" on city sidewalks, will sing, dance, paint, draw, and color with children. Artwork produced by the club will be displayed at Whole Foods in SoHo, 117 Prince St. Saturdays from 10 a.m.–noon; through September, weather permitting. Held in the small park behind Tootsie Ploughound Shoes, on the west side of Greene St. bet. Prince and Spring Sts. (673-5388). Free.

BRYANT PARK—Juggling Workshop. Learn the basics and then some with John Grimaldi; for ages 7 and up, adults welcome. Wednesdays from noon–3; through September. 40–42nd Sts. bet. Fifth and Sixth Aves. (983-4142). Free.

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. Listen to published authors and children tell stories they've created; for ages 4 and up. Airs Tuesdays from 9:45-10 a.m.; repeated Thursdays. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

PUPPETRY EXHIBITS—Breaking Boundaries: American Puppetry in the 1980s. A wild assortment of puppets—small, enormous, terrifying, and imaginative—created by the likes of Peter Schumann and the Bread and Puppet Theater, Hanne Tierney, and Jim Henson. Each puppet is displayed along with a descriptive text about puppet and artist; for all ages; through October. . .**The Theater Magic of Jusaburo Tsujimura.** An emotive exhibit of the puppets of Mr. Tsulimura, a Japanese master of puppetry; for all ages. Mondays and Thursdays from noon–8; Wednesdays, Fridays, and Saturdays from noon–6; through 9/19. Library for the Performing Arts, 40 Lincoln Center Plaza, at 65th St. (870-1630). Free.

AMAZING WORLDS OF WEATHER—Learn about weather on all the different planets in the solar system in a light show with special sound effects, narrated by WNBC weatherman Al Roker; for ages 7 and up. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, and 4. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

NEW YORK PUBLIC LIBRARY—Free programs. **Animal Show.** Visit Theo Powell and his friends: a guinea pig, boa constrictor, domesticated rat, and rabbit; for all ages. 9/9 at 4. George Bruce Branch, 518 W. 125th St. (662-9727). Also on 9/11 at 4 at the Washington Heights Branch, 1000 St. Nicholas Ave. (923-6054). . .**The Boy Who Cried Wolf.** With Mark McKillip of the Puppet Art Troupe; for ages 3–7. 9/14 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700). . .**Storytelling.** Led by Deborah Rothrock with music and audience participation; for ages 3–5. 9/15 at 4. Bloomingdale Branch, 150 W. 100th St. (222-8030).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sat. at 1:30; Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Pinocchio. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops; for ages 3 and up. Sat. at 12:30; Sun. at 12:30 and 3; through 12/20. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

THE HAPPINESS MAN—A musical about a young man who tries to save a cursed kingdom, presented by the Queens Children's Theater; for ages 4 and up. Sat. and Sun. at 1. Marketplace Mall in Glen Oaks, lower level, Union Tpke. and 258th St., Queens (718-343-1052). $5; adults $6.

QUEENS ZOO—Reopened after a four-year hiatus, this 11-acre zoo has wildlife such as the American bison, black bear, mountain lion, bobcat, Roosevelt elk, coyote, and California sea lion, and a domestic animal area where children can meet animals up close. 53-51 111th St., Flushing Meadows Park, Queens (861-6030). Hours: Mon.–Fri. 10 a.m.–5; weekends and holidays till 5:30; under 3, free; 3–12, .50; adults $2.50.

STATEN ISLAND'S SATURDAY FAIR—A day-long festival where children can make music, act out stories, sing, and face paint. 9/12, weather permitting, from 10 a.m. to dusk (last fair of season). Victory Boulevard and Bay St., Staten Island (718-720-5378). Free.

CENTRAL PARK PROGRAMS—Storytelling. Diane Wolkstein will tell her story *Oom Razoom;* for ages 5 and up. 9/12 at 11 a.m.; series continues Saturdays through 9/27. Hans Christian Andersen statue, facing the Model Boat Pond, 72nd St. and Fifth Ave. entrance. (360-3456; weekends 800-834-3832). . .**Belvedere Castle: Pinwheels.** Test the wind with toys that whirl and spin; for ages 5–11. 9/13 at 1. 79th St., south of the Great Lawn. (772-0210). Free; reserve.

THE MUSEUM OF TELEVISION & RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about western, mystery, and drama radio programs; for ages 8–13. Saturdays at 10 a.m. 9/12: **Western.** $5; advance tickets recommended. . .**Jim Henson's World of Television.** Family Screenings: **Magnificent Obsession: The Love Story of Kermit and Miss Piggy.** "The Kermit and Piggy Story" (50 minutes) and "Kermit and Miss Piggy Guest Appearances" (30 minutes); for all ages. Tues.–Sun. at 1; through 9/13. . .For Bigger Kids: **Monsters and Myths.** "The Jim Henson Hour: Monster Maker." (50 minutes). A teenager who is preoccupied with monster movies gets to work in the studio of a famous monster maker. . .**Greek Myths.** "Theseus and the Minotaur." (25 minutes). The battle between Theseus and the Minotaur in the labyrinth is re-created; for ages 10 and up. Sat. and Sun. at 3:30; through 10/4. Museum hours: Tues.–Sun. noon–6 p.m.; Thurs. till 8; Fri. till 9. 25 W. 52nd St. (621-6800); under 13, $3; students $4; adults $5.

NEW YORK BOTANICAL GARDEN—Children's Garden Harvest Celebration. Choose from 17 activities in this day-long affair: arrange flowers, collect insects, or make pickles, salsa, herbal wreaths, sachets, and printed t-shirts. Music, storytelling, and face painting round out the day. 9/12 from 10 a.m.–4. 200th St. and Southern Blvd., Bronx (220-8700). A $5 activity card covers all Harvest programs. Suggested grounds admission: under 6, free; 6–16, $2; adults $3. Free for all before noon.

BROOKLYN CHILDREN'S MUSEUM—Journey From Africa to the New World. See the acrobatic, martial arts dance of Capoeira with Afro-Brazilian dance troupe, Nego Gato. 9/13 at 3. Hours: Wed.–Fri. 2–5; weekends and holidays noon–5. 145 Brooklyn Avenue (718-735-4400). $3.

BOOKS

ONE WHITE SAIL, by S.T. Garne; illustrated by Lisa Etre. Preschool. Green Tiger Press, $14.

IT'S A GO-TO-THE-PARK DAY, by Vivian French; illustrated by Clive Scruton. Preschool–Grade 1. Simon & Schuster, $14.

ROXABOXEN, by Alice McLerran; illustrated by Barbara Cooney. Preschool–Grade 3. Puffin Press, $4.99.

KENJI AND THE MAGIC GEESE, by Ryerson Johnson; illustrated by Jean and Mou-sien Tseng. Grades 1–4. Simon & Schuster, $14.

COMPILED BY BERNICE KANNER

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 9

11:00 a.m.
USA U.S. Open Tennis. The Grand Slam tournament continues, live from Flushing Meadows, Queens. Men's and women's quarterfinals today until **6:00 p.m.,** resuming at **7:30 p.m.** for another three and one half hours. The schedule is the same on Thursday, featuring more men's quarterfinals and the mixed-doubles finals. **2** picks up the coverage on Friday at **11:00 a.m.; USA** has one last hurrah, Sunday at **1:00 p.m.** for the finals of the women's doubles.

8:00 p.m.
11 Bright Lights, Big City (1988). Director James Bridges turned Jay McInerney's jokey, state-of-the-yup novel into a mistakenly earnest and heartfelt movie. Michael J. Fox plays the hero who almost comes apart when he loses his bubbleheaded model wife (Phoebe Cates) and his job at a magazine (i.e., *The New Yorker*). With Dianne Wiest and, in a brilliant cameo, Jason Robards. (2 hrs.)

8:05
TBS The Longest Yard (1974). A full-throttle comedy starring Burt Reynolds as a former pro-football quarterback. Now he's in jail, heading up a ruthless team in a game against a squad hand-picked by the warden (Eddie Albert). With Bernadette Peters. (2 hrs. 30 min.)

9:00
13 On Television: Teach the Children. Edwin Newman is the host of this documentary about the educational role of television, and what parents and children see as TV's strengths and weaknesses. (1 hr.)

MTV 1992 MTV Video Music Awards. A live, self-congratulatory bash for MTV, with host Dana Carvey dishing out awards for every category imaginable and then some. With performances by the Black Crowes, the Cure, U2, Bobby Brown, many others. (3 hrs.)

10:00
13 Why Bother Voting? A one-hour special aimed at encouraging the youthful voter.

1:00 a.m.
13 A Bowl of Beings. The diversity and adversity of Chicano society is the focus of Culture Clash, a determinedly outrageous comedy trio. (1 hr.)

THU., SEPT. 10

7:00 p.m.
AMC As part of "Bing and Bob Month," here's a modest Bing Crosby film festival (Hope's tribute comes on the 18th). First, **Here Comes the Groom** (1951), in which Bing is unhappy that his ex-paramour, Jane Wyman, is getting hitched to millionaire Franchot Tone. Frank Capra directed this sweet, soft musical. At **9:00,** it's **A Connecticut Yankee in King Arthur's Court** (1949), a breezy musical adaptation of the Mark Twain story, with Bing transported back in time to Camelot, falling in love with Rhonda Fleming. And at **11:00, We're Not Dressing** (1934), a rather silly but very cheerful musical version of *The Admirable Crichton,* wherein Bing, Carole Lombard, Ethel Merman, and others are shipwrecked on an island. (1 hr. 30 min.)

8:00
11 Torch Song Trilogy (1988). A funny and poignant look at a gay New Yorker's search for love and respect in the heterosexual world. With Anne Bancroft, Matthew Broderick, and Harvey Fierstein, who based the screenplay on his own stage play. (2 hrs.)

13 Adam Smith—"Fear, Greed, and the Madness of Crowds." Smith explores crowd behavior in this half-hour special, including why people get caught up in speculative buying of stocks and futures.

8:05
TBS Once Upon a Time in the West (1969). Priceless Sergio Leone Western, a masterwork of tension and humor, concerning a fierce struggle for a plot of land that boasts an important source of water along a new railroad line. Henry Fonda, cast as a cold-blooded killer, has been hired to take care of landowner Claudia Cardinale; other notables include Jason Robards, Charles Bronson, and Gabriele Ferzetti. (3 hrs. 30 min.)

8:30
13 Orchestra! With Dudley Moore and Sir Georg Solti. While the piano is not a part of the orchestra, it is the most commonly invited outsider. Moore and Solti perform piano concertos by Schumann and Tchaikovsky, and Brahms's *Variations for Two Pianos.* (30 min.)

9:30
TDC The Unexpected Student. A half-hour chronicle of a pink pelican that has taken to making daily visits to a nursery school in Japan, enchanting both the bird and the children.

10:00
TNT Forbidden Planet (1956). Fred McLeod Wilcox's science-fiction classic, set on a planet called Altair IV. It's based on Shakespeare's *The Tempest* and features Walter Pidgeon as a scientist and former Earthling whose planet is paid a visit by a U.S. C-57D cruiser. With Anne Francis, Leslie Nielsen, Robby the Robot. (2 hrs. 5 min.) Also shown Sunday at **noon.**

FRI., SEPT. 11

11:00 a.m.
2 U.S. Open Tennis. Live coverage of the women's semifinals. See Saturday at **11:00 a.m.** for more.

6:00 p.m.
TMC Trust (1991). Hal Hartley's film about two misfits—one a pregnant teenager, the other a volatile electronics genius—who join forces to overcome their equally lousy situations. But since this is Hartley and not an *ABC Afterschool Special,* the mood is wonderfully off-kilter, and the comedy is jet black. With Adrienne Shelly and Martin Donovan. (2 hrs.)

7:30
SHO Homesick. The newest installment in the acclaimed *Showtime 30-Minute Movie* series. Ross Harris, Kurtwood Smith, and John Randolph star in a story about an unusual relationship between a seventeen-year-old boy and his invalid grandfather.

8:00
BRV Doctor in the House (1954). If this film were remade these days, it would certainly be yet another titillating, empty-headed adventure. But this outrageous British comedy soars, following the exploits of a quartet of medical students whose motives are overwhelmingly non-altruistic. With Dirk Bogarde, Kenneth More, Kay Kendall. (2 hrs.)

9:00
13 Firing Line Special Debate. A panel including William F. Buckley Jr., Henry Kissinger, Richard Gephardt, and Lester Thurow debates foreign trade. The topic: "Resolved: Industry Does Not Need Protection or Tariffs." (2 hrs.)

10:00
7 20/20. Tom Jarriel reports on American POWs held hostage in the former Soviet Union.

MIDNIGHT
13 Love, Women, and Flowers. A documentary film by Marta and Silva Rodriguez about the Colombian flower industry.

21 Death in Venice (1971). Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler who falls in love with a beautiful teenage boy in pre–World War I Venice. A lavish, almost suffocating film. With Dirk Bogarde and Bjorn Andresen. (2 hrs.)

SAT., SEPT. 12

11:00 a.m.
2 U.S. Open Tennis. The women's final and men's semifinals, live from Flushing Meadows, Queens. The men's final will be played Sunday at **4:00 p.m.**

1:00 p.m.
4 Notre Dame Football. A pregame show, including an in-depth look at the matchup to follow: the Fighting Irish of Notre Dame against the University of Michigan Wolverines.

13 The Legacy of Maggie's American Dream: Dr. Comer. Hugh Downs is the host of this documentary about Dr. James P. Comer's school-development plan, which encourages parents and teachers to work together to create a fertile learning environment. (1 hr.)

A-E Prince of the City (1981). Sidney Lumet's overlong but gripping picture about corruption in the New York Police Department, starring Treat Williams as a whistle-blower who becomes ostracized in a big way. Jerry Orbach, Bob Balaban, and Lindsay Crouse co-star. Based on the novel by Robert Daley, which told a true story. (3 hrs.)

7:00
BRV The South Bank Show—"Barry Tuckwell." The world's foremost French-horn player traces the development of the instrument, from hunting horn to one of the most mellow and distinctive instruments of the orchestra. Along with the English Chamber Orchestra, Tuckwell performs works by Telemann, Schumann, Britten, and Mozart. (1 hr.)

8:00
7 Ghostbusters (1984). A convulsively funny mock horror film. In present-day New York, little green ghosts are wreaking havoc, especially in the apartment of a musician (Sigourney Weaver). Three professors thrown out of Columbia (Bill Murray, Dan Aykroyd, and Harold Ramis) go into business subduing unruly poltergeists. (2 hrs.)

13 Stand and Deliver (1988). This inspirational tale of ghetto youth saved by a great teacher is sparked by Edward James Olmos, who gives an immensely entertaining performance as a computer technician who decides to work with kids. He plays the weakling at first, ultimately turning a mocking hipster's wit on his students, conquering with scorn and irony and, finally, encouragement and affection. With Lou Diamond Phillips. (1 hr. 50 min.)

A-E The Lighthorsemen (1988). Simon Wincer's handsome though flawed film, based on a true story about the World War I battle campaign of the Australian mounted soldiers against the Germans and Turks to gain the city of Beersheba. (2 hrs. 30 min.)

BRV The Gig (1985). A very pleasant film in which six amateur jazz musicians are offered the chance to fulfill a lifelong dream: a professional engagement. With Wayne Rogers, Cleavon Little, Andrew Duncan. (2 hrs.)

HBO Teamster Boss: The Jackie Presser Story. A fictionalized film based on the labor leader whose life was full of contradictions. He was loyal to both the Mafia and the FBI, was considered both stupid and savvy, and though his reign as Teamster boss was marred by corruption, it paved the way for a democratic election of a new leader. With Brian Dennehy, Jeff Daniels, Eli Wallach. (2 hrs.) Also shown Tuesday at **8:00 p.m.**

TNT The Sons of Katie Elder (1965). A straightforward, red-blooded Western in which John Wayne, one of four sons of the late Mrs. Elder, sets out to avenge her death and save the family's land. With Dean Martin, George Kennedy, Dennis Hopper. (2 hrs. 35 min.)

9:00

SHO Devlin. A new police thriller starring Bryan Brown as a tough New York City cop (is there any other kind?) who finds himself under suspicion for the murder of his brother-in-law, a big-time politician. With Roma Downey, Lloyd Bridges. (2 hrs.)

9:50

13 Henry V (1944). Laurence Olivier's splendidly produced and acted version of the Shakespeare play, starring Renee Asherson, Leslie Banks, Harcourt Williams, and Olivier himself. (2 hrs. 20 min.)

10:00

NICK The Mary-Thon. If Mary, Murray, Lou, Ted Baxter—even Georgette—stir your heart, you may want to catch some or all of this **Mary Tyler Moore Show** marathon. In celebration of obtaining the rights to all 168 color episodes of the series, Nickelodeon is showing consecutive episodes tonight (sixteen of them) until **6:00 a.m.** But that's not all. From Sunday through next Friday, there's Mary all night, from **8:00 p.m.–6:00 a.m.** Love, as they say, is all around.

2:00 a.m.

21 Charade (1963). Director Stanley Donen's splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn, and George Kennedy. Great fun. (2 hrs.)

SUN., SEPT. 13

1:00 p.m.

2 NFL Football. The Dallas Cowboys visit the New York Giants.

2:00

A-E Cape Fear (1962). A sparkling psychological thriller, which James R. Webb scripted from a John D. Macdonald novel. Robert Mitchum plays Max Cady, the ex-con set on revenge against lawyer Gregory Peck and his wife, Polly Bergen. (2 hrs.)

3:00

5 How to Marry a Millionaire (1953). Marilyn Monroe, Lauren Bacall, and Betty Grable pool their resources to rent an expensive Manhattan apartment to trap rich bachelors. Monroe is hilarious as a nearsighted lovely; William Powell, Cameron Mitchell, and Rory Calhoun are all on hand as the objects of the gold diggers' dreams. Directed by Jean Negulesco. (2 hrs.)

4:00

2 U.S. Open Tennis. Live coverage of the men's final.

4 NFL Football. Two young AFC teams square off: the New York Jets and the Pittsburgh Steelers.

7:00

9 Kramer vs. Kramer (1979). A Manhattan housewife (Meryl Streep) walks out on her adman husband (Dustin Hoffman) and her seven-year-old boy, and a custody battle ensues. Robert Benton's tough-minded, emotionally satisfying film—based on Avery Corman's book—presents a deep passion for parenthood. With Jane Alexander. (2 hrs.)

8:00

2 Frannie's Turn. A new comedy starring Miriam Margolyes as a middle-aged wife and seamstress who decides it's time to stand up to her husband and boss, demanding first-class status. (30 min.)

13 Nature—"Hunters of the Sky." Scottish filmmaker Hugh Miles's one-hour film about European birds of prey and the ongoing movement to preserve their way of life.

31 His Girl Friday (1940). Howard Hawks's version of the famous Hecht-MacArthur play *The Front Page,* which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. (2 hrs.)

9:00

7 Tightrope (1984). Clint Eastwood plays a cop again, but his character, Wes Block, is considerably more complex than Dirty Harry. A New Orleans homicide detective, Block investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle. (2 hrs.)

13 The Heat of the Day. Dame Peggy Ashcroft and Michael Gambon star in this *Masterpiece Theatre* version of Elizabeth Bowen's novel, which was adapted by Harold Pinter. It's about a woman in wartime London who acknowledges that the man she loves may be a traitor. With Patricia Hodge, Heather Chasen, Michael York. (2 hrs.) Also shown at **10:00** on **49** and at **11:00** on **21**.

11:00

A-E Rave. The debut of a weekly one-hour showcase on the arts, with performance artist Ann Magnuson as host. Tonight's episode, "The Prince of Paisley Park," traces the mercurial rise and bumpy ride that Prince has experienced while becoming a pop icon.

MIDNIGHT

13 Independent Focus—"A Visa for a Dream." Sonia Fritz's film about Dominican women who illegally emigrate to Puerto Rico to find work. (1 hr.)

MON., SEPT. 14

7:00 p.m.

AMC A W. C. Fields film festival begins with **International House** (1933), a series of wonderful performances posing as a film, really; it features Fields, George Burns and Gracie Allen, Rudy Vallee, and Cab Calloway. At **9:00,** it's **My Little Chickadee** (1940), the stellar matching of Fields and Mae West, the no-nonsense dame who thinks Fields has something in his suitcase that he doesn't. **You're Telling Me** (1934) is shown at **10:00;** it's a hilarious remake of Fields's silent *So's Your Old Man* and concerns a struggling inventor trying to make ends meet for his family. And at **11:30,** it's **Mississippi** (1935), a thoroughly enjoyable musical comedy in which Fields is a riverboat captain and Bing Crosby is a golden-voiced singer. (1 hr. 30 min.)

8:00

2 Hearts Afire. A one-hour preview of the much-talked-about new comedy series from Harry Thomason and Linda Bloodworth-Thomason, creators of *Designing Women* and *Evening Shade.* John Ritter, the top aide to a conservative southern senator, takes in as a boarder his new colleague Markie Post, a former journalist with a worldview decidedly different from Ritter's.

5 The Big Chill (1983). When a sixties-counterculture veteran inexplicably kills himself, his friends from college days, now in their mid-thirties, gather for the funeral and stay on for a week of reflection. More entertaining as ensemble comedy than as pop psychology. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, JoBeth Williams, and Meg Tilly. Directed by Lawrence Kasdan. (2 hrs.)

13 49 The Metropolitan Opera Presents: The Ghosts of Versailles. John Corigliano's opera, which was conducted by James Levine, had the ghost of Beaumarchais falling in love with the ghost of Marie Antoinette and scrambling to rearrange history so that she wouldn't be guillotined. With Teresa Stratas, Hakan Hagegard, Gino Quilico, Graham Clark, and Marilyn Horn. (3 hrs. 15 min.)

31 Surviving Desire. Hal Hartley's excellent PBS film about a depressed college professor who falls uncontrollably in love with a brash young student. With Martin Donovan. (1 hr.)

9:00

7 Monday Night Football. A great quarterback duel tonight as Dan Marino and the Miami Dolphins play Bernie Kosar's Cleveland Browns.

DIS The Maltese Falcon (1941). John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. (2 hrs.)

9:45

TMC Pump Up the Volume (1990). Allan Moyle's rousing, mostly pleasant movie about a shy, frustrated high-school boy (Christian Slater) who turns into a soulful and profane ham-radio D.J. at night. (1 hr. 45 min.)

10:05

TBS Poltergeist (1982). Director Tobe Hooper and producer Steven Spielberg's sensationally effective haunted-house movie about an ordinary American family living in a suburban house haunted by ghosts. (2 hrs. 30 min.)

11:30

9 The Whoopi Goldberg Show. Whoopi, now a talk-show host, promises there'll be no band, no sidekicks—just one guest per half-hour show, to be seen nightly at this time. Her scheduled visitors include Robert De Niro, Cher, Billy Crystal, and Spike Lee.

12:15 a.m.

13 Miracle in Rome. A film based on Gabriel García Márquez's short story about a Colombian man's efforts to have his daughter canonized. In Spanish, with subtitles. (1 hr. 45 min.)

12:30 a.m.

9 Rush Limbaugh. Scary, isn't it? Limbaugh, America's favorite radio talk-show host, takes to TV with a nightly half-hour combination of news analysis, viewer call-ins, and political yammering.

1:00 a.m.

MAX Jesus of Montreal (1990). The theatricality and skill of Canadian writer-director Denys Arcand redeems a pretentious idea. In Montreal, a saintly young actor, Daniel (Lothaire Bluteau), puts together an irregular troupe of performers and mounts a radical new version of the Passion play. With Rémy Girard and Catherine Wilkening. (2 hrs.)

TUE., SEPT. 15

8:00 p.m.

13 The Mexicans: Through Their Eyes. A *National Geographic* special about both well-known and unknown aspects of Mexico. (1 hr.)

A-E Biography—"Shirley Temple Black." From "The Good Ship Lollipop" to her stint as U.S. ambassador to Ghana, Shirley has always adhered to her mother's command: "Sparkle, Shirley!" Peter Graves is the host of this one-hour profile of the most successful child actor in Hollywood history.

DIS Disney's Young Musicians Symphony Orchestra. A one-hour special featuring an orchestra made up of 65 musicians whose average age is eleven. The orchestra performs works by Beethoven, Gershwin, Mozart, and Copland, including "Hoedown," which Henry Mancini conducts.

9:00

13 49 Power, Politics, and Latinos. A one-hour exploration of the history of Latino voting patterns and how much Latinos' votes will affect this year's presidential election and those in the future, as the U.S. Latino population continues to swell. Also shown at **11:30** on **21**.

A-E Live From the Hollywood Bowl. A classical-music concert, Hollywood style. John Williams conducts the Los Angeles Philharmonic Orchestra in works by Shostakovich and Saint-Saëns, as well as excerpts from *Beauty and the Beast, Hook,* and *Far and Away.* There's also a fireworks display to accompany Handel's *Royal Fireworks Music.* (2 hrs.)

LIFE Seize the Power: A Lifetime Challenge to the Women of America. A live, two-hour election special with ABC News correspondent Lynn Sherr, who looks at the status of women in politics and at the issues that most strongly affect women voters.

10:00

2 Angel Street. A new cop series starring Robin Givens and Pamela Gidley as a team of homicide detectives. Givens is black; Gidley is Polish American. At first they clash, and then they don't. (1 hr.)

21 Surviving the Hurricane. It's too late for Andrew, but Drs. Bob Sheets and Bob Case of the National Hurricane Center tell how to best prepare—both physically and psychologially—for a hurricane's onslaught. (1 hr.)

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Now Playing

ANNA KARENINA—The premiere of Peter Kellogg's musical adaptation of the Tolstoy classic. Ann Crumb stars as Anna, a woman whose affair with a younger man costs her everything—including, eventually, her life. With music by Daniel Levine; directed by Theodore Mann. With Melissa Errico, in her Broadway debut, as Kitty; Gregg Edelman as Levin; Scott Wentworth as Vronsky; John Cunningham as Karenin; and Jerry Lanning as Stiva. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40, $45. **Circle in the Square,** 1633 Broadway, at 50th Street (307-2704). **IRLS**

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show stopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. **●● IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. At the **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. At the **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1992 Tony-award-winning play, set in Donegal in 1936, focuses on five unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The cast features Donal Donnelly, Miriam Healy-Louie, Patricia Hodges, Jacqueline Knapp, Kenneth L. Marks, Jan Maxwell, John Wesley Shipp, Jennifer Van Dyck. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; $35 to $45. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. At the **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Peter Gallagher, Nathan Lane, Josie DeGuzman, and Faith Prince star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JAKE'S WOMEN—Neil Simon's play, starring Alan Alda, is set in a New York loft and focuses on a middle-aged writer and six of the most important women in his life, some present, some appearing only in his memory; Gene Saks has directed, with his customary polish, a scintillating cast. Brenda Vaccaro's wisely wisecracking sister is a triumph of timing and inflection, and Joyce Van Patten, the extreme Jewish-motherliest of psychotherapists, could outshrink Barbra Streisand any day of the week; Kate Burton displays unsuspected warmth. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $47.50. **Neil Simon Theater,** 250 West 52nd Street (307-4100). **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Anne Jackson and Lucie Arnaz star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Opened: 2/21/91. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $47.50. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **● IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for rear mezzanine) to $65. On 9/8, the show resumes its normal performance schedule: Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. **●● IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **● IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $15 (for *rear* of the

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rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ●● **IRLS**

THE REAL INSPECTOR HOUND and **THE FIFTEEN MINUTE HAMLET**—This double bill of Tom Stoppard comedies features a thriller/spoof about a theater critic with murder on his mind, preceded by Stoppard's fifteen-minute take on the Bard's classic. Directed by Gloria Muzio. Featuring Patricia Conolly, Joseph Adams, David Healy, Simon Jones, Rod McLachlan, J. Smith-Cameron, Jane Summerhays, and Jeff Weiss. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 9/27; $35 to $39. At **The Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400). **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg, Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $60. Opened: 4/25/91. At **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 min. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Dick Latessa, Will Rogers Wranglers, Mad Cap Mutts, and Ron Kidd as Wiley Post. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BALANCING ACT—Dan Goggin's new musical about balancing a career in show business with life. Directed by Goggin and Tony Parise. With Teri Gibson, Robin Taylor, Susan Jacks. Sunday at 7; $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (Bill Doyle) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (James Michael Gregary) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday–Saturday at 8. (no Thursday shows); Wednesday at 2; Saturday and Sunday at 3; $25 to $35. **Lamb's,** 130 West 44th Street (997-1780).

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition,* with numbers from each version plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, Dorothy Kiara, Michael McGrath, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. At the **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m.and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Wendy Starkand, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 10/10. **DUO Theater,** 62 East 4th Street (598-4320).

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Set design by Mark Beard, costumes by Elizabeth Fried, sound and music by Mark Bennett, and lighting design by Terry Alan Smith. Previews now prior to a 9/17 opening; through 10/11; $25. At the **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

CORKSCREWS—Tony Lang, Arthur Siegel, and Miriam Fond's "slightly twisted" musical revue. Every Monday at 8:30 p.m.; $15. **Theatre East,** 211 East 60th Street (838-0177).

CUT THE RIBBONS—A new musical that takes a comical look at the relationship between mothers and daughters. Directed by Sue Lawless, with choreography by Sam Viverito. Featured in the cast are Georgia Engel, who played Georgette Baxter on *The Mary Tyler Moore Show;* Barbara Feldon, *Get Smart*'s Agent 99; and Donna McKechnie, the Tony-award-winning Cassie from *A Chorus Line.* Lyrics by Mae Richard, music by Cheryl Hardwick and Mildred Kayden, sets and lighting designed by Michael Hotopp. Previews begin 9/8 prior to a 9/20 opening; previews $22; $35 thereafter. At the **Westside Theatre,** 407 West 43rd Street (307-4100).

DISTANT FIRES—Set in Ocean City, Maryland, where violent racial rioting has been occurring, Kevin Heelan's play focuses on the competition for a promotion between black and white construction workers. Directed by Clark Gregg. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m. $30, $35. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400).●●

JOYICITY and **FRANKLY BRENDAN**—Dublin-born brothers Vincent and Chris O'Neill perform in these two one-man shows from the Irish Repertory Theatre Company. The first features James Joyce's works as written for the stage by Ulick O'Connor; directed by Caroline FitzGerald. In the second, Chris O'Neill plays 30 humorous Dublin characters from the works of Brendan Behan and Frank O'Connor. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 10/4; $20. **Actors' Playhouse,** 100 Seventh Avenue at Christopher Street (564-8038).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. At **Union Square Theatre,** 100 East 17th Street (505-9021).

A MOON FOR THE MISBEGOTTEN—Eugene O'Neill's final play contains an autobiographical tone that carries the story of his older brother, Jamie, to its tragic conclusion. Directed by Allan Carlsen. Featured in the cast are Joanne Camp, Paul O'Brien, Frank Lowe, Arnie Burton, and Hank Wagner. Begins 9/9; official opening 9/20. Regular performances Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2; $12 to $16. **The Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; $20. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVIEW—Nancy Holson's musical comedy parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Thursday at 8 p.m.; Friday and Saturday at 8 p.m. and 10:30 p.m.; Sunday at 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. At **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (719-4179).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday through Friday at 8:30; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; $28. At the **Perry Street Theatre,** 31 Perry Street (691-2509).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. At the **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

AN OLD ACTRESS IN THE ROLE OF DOSTOEVSKY'S WIFE—Russian playwright Edvard Radzinsky's drama makes its English-language debut at Jean Cocteau Repertory. Set in an asylum, it incorporates actual conversations of Anna Grigorevna and Fyodor Dostoevsky as written in Grigorevna's diaries and memoirs. Translated by Alma M. Law. With Craig Smith and Jere Jacob. In rotating repertory with *Under Milk Wood.* Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/13; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the cast are Catherine Russell, Warren Manzi, J.A. Nelson, Graeme Malcolm, and Dean Gardner; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. **Theater Four,** 424 West 55th Street (695-3401). ●●

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in Texas in the 1920s. Written and directed by Horton Foote. Featured in the cast are Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Begins 9/11; opening night 9/17. Regular performances run Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3; through 10/18; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Wednesday through Friday at 8 p.m.; Saturday at 2 p.m. and 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. At **The Village Theatre Company,** 113 West 22nd Street (627-8411).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 p.m. and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

"GUYS AND DOLLS IS ONE OF THOSE PIVOTAL EVENTS IN BROADWAY'S HISTORY. A PHENOMENON."
New York Magazine

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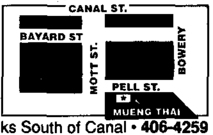

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SIRENS—A musical about four American girls who become a superstar rock group in Tokyo. With book and direction by Richard Haase; music and lyrics by Haase, Bill Pitzonka, Davina Haase. Saturday and Sunday at 3 p.m.; $17.50. **Lonestar Roadhouse Theatre,** Broadway and 52nd Street (718-237-1055).

UNDER MILK WOOD—Jean Cocteau Repertory's version of Dylan Thomas's "play for voices" is a lyrical account of a spring day in a Welsh seaside town, in which eight actors play 71 roles. Directed by Robert Hupp. In rotating repertory with *An Old Actress.* Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/20; $18. At the **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, which includes works by Weill and by his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 5:30 p.m. and 9 p.m.; through 9/6; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

ATTIC PEOPLE—A dark comedy involving politics and the power of language, by Michael Bolus. Directed by Daniel Elihu Kramer. With Kirk Griffith, Andrew Miller, Wayne Tetrick, Julie Jirousek, Hope Nunnery, and George Tynan Crowley. Wednesday through Sunday at 8 p.m.; through 9/13; $10. **Kampo Cultural Center,** 31 Bond Street (969-8559).

BAAL—Bertolt Brecht's first play, about an anti-social man who holds, in equal measure, the power to create and to destroy, and the desire to consume all that he can. Directed by Traci Burwitz; with Christopher Kyle as dramaturg, and a cast of fourteen. Wednesday through Saturday at 8 p.m.; through 9/12; $10. Columbia University's **Alma Shapiro Center for Theatre and Music,** 605 West 115th Street (854-6960).

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. Written by Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. At **The Village Gate,** 160 Bleecker Street (982-9292).

BATTERY—A love story that takes an unusual twist based on John Steinbeck's *Of Mice and Men.* By Daniel Therriault; directed by Tim Raphael. With Joe Haddock, Terry Mamsch, and Mark McDonough. Thursday through Saturday at 8 p.m.; through 10/3; $12. **The Image Theatre,** 432 West 42nd Street, between Ninth and Tenth Avenues (245-0068).

BENT—Martin Sherman's drama about a young gay man imprisoned in Dachau, struggling for dignity and survival. Directed by Hilary Six, featuring the members of the Avalon Repertory Theater Company. Thursday through Sunday at 8 p.m.; Sunday at 3 p.m.; through 9/27; $10. At **Avalon Repertory Theater,** 2744 Broadway, at 105th Street (316-2688).

BLUE HEAVEN—The violence of the death of a woman artist is paired with the public violence of the Desert Storm victory in the Persian Gulf. With an urban jazz mix by saxophonist Gretchen Langheld. Table seating, food and drink available. With George Bartenieff, Sheila Dabney, Nicki Paraso, Lee Nagrin, Rosalie Triana, Beverly Wideman, Christen Clifford, Joseph Kellough, and eleven-year-old Lailah Bragin. Thursday through Sunday at 8 p.m.; through 10/11. **Theater for the New City,** 155 First Avenue (254-1109).

CRIME AND PUNISHMENT—The Red Earth Ensemble presents a concise rendering of Dostoevsky's novel, following Raskolnikov, who finds his ultimate redemption in the whore Sonia. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/20; $10. **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (777-4327).

EDWARD THE SECOND—The Independent Theatre Company presents Christopher Marlowe's tragedy of the rise and fall of the king whose homosexual affair outraged the court. Director David LeBarron casts several women as key historical male figures. Wednesday through Saturday at 8 p.m.; through 10/10; $10. **House of Candles Theatre,** 99 Stanton Street, between First Avenue and Avenue A. (353-3088).

FREE FALL—A pair of grounded stunt pilots called The Flying Baladins find their lives and their marriage changed after a crash landing around an airstrip in York, Maine. By Laura Harrington; directed by Alma Becker. With Emily Caigan, Paul Frediani, Eve Laurel, and Don Owen. Begins 9/10. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 7 p.m.; through 9/20; $10. **Studio Theatre 4A,** 29 East 19th Street (366-7227).

THE GIRL FROM ANDROS—A young couple resist their parents' interference in their love affair in this Roman comedy by Terence. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/27; $10. **Theater 22,** 54 West 22nd Street (243-2805).

GO BACK FOR MURDER—Agatha Christie's mystery, directed by Stephen Broker; with a cast of ten. Thursday through Saturday at 8 p.m.; through 9/12; $10. **Prometheus,** 239 East 5th Street, off Second Avenue (477-8689).

I'M SORRY...WAS THAT YOUR WORLD?—Five one-acts by women. Featuring Theresa Rebeck's *Big Mistake;* Bhargavi C. Mandava's *Plum Nuts;* Susan Kim's *Rapid Eye Movement;* Lisa A. Reardon's *Dog and Fruit;* and Neena Beber's *Easy Journey to Other Planets.* Begins Friday. Runs Thursday through Saturday at 8 p.m.; Tuesday and Wednesday at 7 p.m.; Sunday at 3 p.m.; through 9/27; $10. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

THE IMPORTANCE OF BEING EARNEST—A twist on the Oscar Wilde comedy with not so much emphasis on period costumes and atmosphere as there is on satire, pain, and cucumber sandwiches. An Arden Party production directed by Karin Coonrod. Previews Tuesday at 8 p.m.; opens Wednesday; $50 opening-night party; Tuesday through Saturday at 8 p.m.; through 9/20; $12. **The Ohio Theatre,** 66 Wooster Street (969-0551).

THE KING OF INFINITE SPACE—A drama set in the post-apocalyptic future, in which desperate survivors try to regain order in a hostile world. Directed by David Crommett. The Common Ground Stage and Film Company, with Ken Glickfeld, Joan Green, David Valcin, and C. Francis Blackchild. 9/12 through 9/30 at 8 p.m.; no performances 9/15, 20, or 27; $10. **Atlantic Theatre Company,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

LADIES AT PLAY—Playwright David Ball makes his New York debut with a three-character drama about family relationships, murder, and rape. Directed by Herman Babad. With Claire Beckman, Mimi Cozzens, and Patricia Scanlon. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; $10. **William Redfield Theatre,** 354 West 45th Street, between Eighth and Ninth Avenues (564-8038).

LAS LEANDRAS—A Spanish musical (*Zarzuela*) in which a girl who leaves school to join a music-hall company must convince her wealthly uncle that she is still a serious student. Synopsis in English available at box office. Saturday at 8 p.m.; Sunday at 4 p.m.; through 9/27; $13. **Thalia Spanish Theatre,** 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880).

LIFE DURING WARTIME—Wesley Brown's play is based in part on the events surrounding the death of a young black man after having been arrested for scrawling graffiti. Directed by Rome Neal. With Betty Vaughn, Larry Gillard, and George Raboni. Thursday through Saturday at 7:30 p.m.; through 9/26; $10. **Nuyorican Poets Cafe,** 236 East 3rd Street (465-3167).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. With Sonia Pilcer's *I-Land,* monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677).●●

MAKE THE BROTHERS STOP—A 90-minute one-woman show in which Joan Rater, surrounded by self-help books and television talk shows, explores the struggle to attain the perfect female image. Presented by The Working Playground; directed by Tony Phelan. Thursday through Saturday at 8 p.m.; through 9/26; $10. **The Greenwich Street Theatre,** 547 Greenwich Street, at Charlton Street (595-4810).

MARATHON ONE-ACT FESTIVAL—Madison Avenue Theater Productions' first annual festival of new one-acts. Maria Elena Torres's comedic fairy tale *The Hazel Tree,* directed by Pierre Wiedemann; Beck Lee's dramedy *Final Cut,* directed by Christopher Schario;

Scott Billings's comedy *Power Love,* directed by Craig Bacon; and Timothy Scott Harris's dark comedy *The Big Nil,* directed by David Frank. Wednesday through Saturday at 8 p.m.; Sunday at 7 p.m.; through 9/13; $10. **Madison Avenue Theatre,** third floor of 162 Madison Avenue, between 32nd and 33rd Streets (447-1363).

MITOTE—Meaning "woman talk," a one-act drama that gives a personal account of black history in the West through the tales of three women in New Mexico at the turn of the century. Written by Maisha Baton. Previews Wednesday at 8 p.m.; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/4; $20. **Castillo Theatre,** 500 Greenwich Street, between Spring and Canal Streets (941-1234).

THE MYSTERY OF ANNA O—A drama set in Vienna and Chicago in which the characters try to discover the truth about Anna O's case, which forms the basis of psychoanalysis. Written by Jerome Coopersmith and Lucy Freeman, former New York *Times* reporter and author of several books on psychology. Set design by John Farrell; costumes, Tay Cheek; and lighting, Heather Rogan. Begins 9/11 at 8 p.m.; opens 9/19. Performances run Wednesday through Saturday at 8 p.m.; 9/16 and 10/4 at 2:30 p.m.; through 10/4; $10. **John Houseman Studio Theatre,** 450 West 42nd Street (279-4200).

PERSPECTIVES ON ALTERNATIVE LIFESTYLES—A festival of one-act plays that focuses mostly on gay and lesbian themes. Thursday through Sunday at 7 p.m. and 9 p.m.; through 10/4; $10. Call for details. At the **Nat Horne Theatre,** 440 West 42nd Street (769-7973).

THE ROSE TATTOO—Tennessee Williams's tale of Sicilian immigrants on the Gulf Coast side of New Orleans, and Serafina, who meets the beautiful buffoon Mangiacavallo. Directed by Leo Rubinfein; presented by the Flock Theatre Company. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 8 p.m.; through 9/13; $10. **One Dream Theatre,** 232 West Broadway, at North Moore Street (279-4200).

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—A revival of Tom Stoppard's black comedy about *Hamlet*'s ill-fated pair. Directed by Jay Michaels. With Brian Hooks, Peter Schamel, Madalyn McKay, and Tigre McMullan. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 9/26; $15. **Theatre 224,** 224 Waverly Place (515-4580).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place,** with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200).● ●

THE VOICE OF THE PRAIRIE—John Olive's tale of love lost and found in early 1900s America. Directed by Brenda Lynn Bynum. With James Jenner and Brian K. Jennings. Thursday through Saturday at 8 p.m.; Sunday at 5 p.m.; through 11/11; $12. **The Play Ground Theatre,** 230 East 9th Street (673-3706).

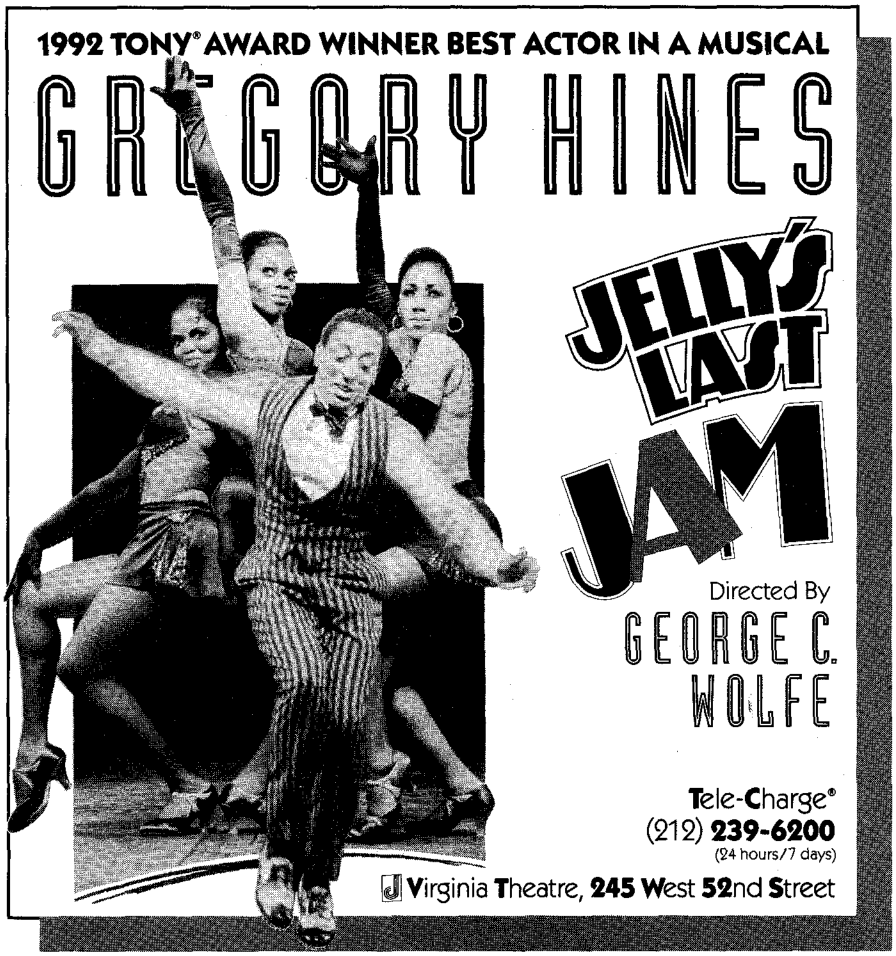
WHO COLLECTS THE PAIN—An eight-character drama about an interracial romance between a Columbia undergrad and a young neighborhood woman that ends tragically. Written by Sean O'Connor, directed by Manucher Harsini. With Tai Bennett, Mykeko Bryant, Samanthia E. Carroll, Vladimir France, Derek Lively, Manny Perez, Jake Torem, and Donald Viscardi. Set design by Michael McGarty. Thursday through Sunday at 8 p.m.; through 9/13; $8. **Theater for the New City,** 155 First Avenue, at 10th Street (254-1109).

WINGS THEATRE COMPANY—Glenn Allen Smith's black comedy *Hounded and Possessed,* directed by Barry Finch. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 10/4; $15. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

A WOMAN OF NO IMPORTANCE—The Westside Repertory production of Oscar Wilde's play; directed by Norman Rhodes; Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 10/4; $12. At **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.



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City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 9

RAI 2 CONCERT—Featuring Italian singer Massimo Ranieri, British ensemble Ray Gelato and The Giants of Jive, more. Carnegie Hall at 8. Call for ticket information.

JUILLIARD/IBM CONCERTS IN THE GARDEN—Featuring soprano Ana Martinez and tenor Michael Galanter. Music by Mozart, Faure, Falla, Puccini. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

THE BRYANT PARK YOUNG ARTISTS CONCERT SERIES—Featuring Juilliard's Ahn Trio. 42nd St. and 6th Ave. (983-4143), at 5:30. Free.

CAETANO VELOSO, Brazilian singer-guitarist. The Ballroom, 253 W. 28th St. (244-3005), at 9. $30–$40, with two-drink minimum.

SOL ZIM, Jewish-music singer. Rego Park Jewish Center, 97-30 Queens Blvd., Forest Hills, N.Y. (718-463-7700), at 8. Free.

Thursday, September 10

JOE COCKER—With Sass Jordan. Radio City Music Hall at 8. $20–$30.

ST. PAUL'S NOONDAY CONCERTS—Featuring soprano Martha Elliott. Baroque music on period instruments. St. Paul's Chapel, at Broadway and Fulton Streets (602-0747), at noon. $2.

WNCN BRASS QUINTET—Bryant Park, 42nd St. and 6th Ave. (983-4143), at noon. Free.

MUSIC AT THE SPANISH INSTITUTE—Featuring flutist Josefina Sanmartin with pianist Shellie Johnson. Works by Eduard Toldra, Josep Ma. Ruera, Frederic Mompou, Manuel Oltra, Miquel Querol, Jose Ferminguribindo, Manuel de Falla, more. 684 Park Ave (628-0420). Sherry at 6:15, recital at 6:30. $10.

CAETANO VELOSO—See 9/9.

BARGEMUSIC—Featuring cellist Ronald Thomas, pianist Joseph Villa, and violinist Carmit Zori. Schumann's *5 Stucke im Volkston* for Cello and Piano, Op. 102; Sonata for Violin and Piano in D Minor, Op. 121; and Piano Trio in G Minor, Op. 110. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, September 11

THEATRE OF THE HEART—Benefit performance for the People With AIDS Coalition. Featuring pianist Richard Shulman, French-horn player Maureen Snyder, cellist Dawn Buckholz, dance choreographer Shelley McGrew, more. A mix of classical, jazz, ethnic and new-age sounds. St. Clement's Church, 423 W. 46th St., at 8. $30.

THE CENTERFOLD COFFEEHOUSE—Featuring Paul Wilder, singer-guitarist. The Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7.

PREGONES THEATER'S VISITING ARTISTS SERIES—Mexican music by Musica Maestro. 295 St. Ann's Ave., The Bronx, at 8. $10.

THE BRYANT PARK YOUNG ARTISTS CONCERT SERIES—See 9/9. Today at 12:30.

CAETANO VELOSO—See 9/9. Today at 9 and 11:15.

WILSON PHILLIPS—Jones Beach Theatre, Jones Beach State Park, Wantagh, N.Y. (307-7171), at 8. $25.

Saturday, September 12

BACH FESTIVAL—Featuring violinist Nina Belina and the Bachnanalis Festival Orchestra; also clarinetist Julius Milkis, pianists Nina Kogan and Boris Tishenko, and harpsichordist Gerald Ranck. World premiere of *Marco Beltrami's Suite for Violin and Cello, and Michael Moriarty's* Kaufman Symphony; also Bach, Martinu, more. The Cathedral Church of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

CABARET IN CONCERT—Vocalist Carol Woods. Tisch Center for the Arts of the 92nd Street Y at 8. $25.

SPECIAL BEAT—The Marquee, 547 W. 21st. St. (307-7171), at 9. $17.50.

THEATRE OF THE HEART—See 9/11.

THE CENTERFOLD COFFEEHOUSE—Folk music of Anne Price and Friends. The Church of St. Paul and St. Andrew, 263 W. 86th St. (866-4454), at 8. $7.

PREGONES THEATER'S VISITING ARTISTS SERIES—See 9/11.

THE B-52'S—Jones Beach Theatre, Jones Beach State Park, Wantagh, N.Y. (307-7171), at 8. $25.

STRUNZ & FARAH, guitar duo. Nuevo flamenco music. Inter-Media Art Center, Huntington, N.Y. (516-549-ARTS), at 9. $17.50.

CAETANO VELOSO—See 9/9. Today at 9 and 11:15.

Sunday, September 13

JOSE SALAZAR, guitarist. Music by Bach, Beethoven, more. Weill Recital Hall at 8:30. $8–$10.

LEONID HAMBRO, pianist. Music chosen by audience from over 100 selections, including Brahms, Chopin, Gershwin, more. Merkin Concert Hall at 7. $12.

BACH FESTIVAL—See 9/12. Today at 3:30.

GERALD RANCK—Featuring the harpsichord music of Scarlatti. Auditorium of the N.Y. Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. $10.

JAZZ AT SAINT PETER'S—Featuring the Nancie Banks Orchestra. Saint Peter's Church, 619 Lexington Ave. (935-2200), at 7. $10.

PINEWOODS FOLK MUSIC CLUB—*Featuring the the Sephardic Jewish music of the Elias Ladino Ensemble.* Congregation Ansche Chesed, 251 W. 100th St. (864-0344), at 2. $15.

SUMMERSET IV—The fourth annual boat cruise features Carla Savoy and The Savoy Singers; the jazz of The Continentals, with Paul Shapiro, Dan Rosengard, and Tigger Benford; more. From the Circle Line's Pier 83 at 42nd St. and 12th Ave., at 7. $16.

WILLIAM GLEASON, bass. Works by Moussorgsky, Wagner, Schubert, Rossini, Verdi, Mozart, more. Church of St. Paul & St. Andrew, 263 W. 86th St. (924-0077), at 3. $20.

PREGONES THEATER'S VISITING ARTISTS SERIES—See 9/11. Today at 3.

CAETANO VELOSO—See 9/9.

BARGEMUSIC—See 9/10. Today at 4. $18.

THE CON BRIO ENSEMBLE—Featuring pianist Diana Mittler, violinist Anton Miller, and cellist Lawrence Zoernig. Beethoven's *Ghost Trio,* Turina's Trio in B Minor, Tchaikovsky's Trio in A Minor. Church on the Hill, 167-05 35th Ave., Flushing (718-459-1277), at 4. $5.

Monday, September 14

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—A gala concert kicks off the 24th season. Featuring soprano Dawn Upshaw; violinist Isaac Stern; cellist Yo-Yo Ma; pianists Richard Goode, Andre Previn, Charles Wadsworth. Alice Tully Hall, at 8. $100.

THE BRYANT PARK YOUNG ARTISTS CONCERT SERIES—Featuring Aureole, an ensemble formed by graduates of Juilliard School and Mannes College of Music. 42nd St. and 6th Ave (983-4143), at 12:30. Free.

ST. PAUL'S NOONDAY CONCERTS—Featuring pianist Lidia Dvorzhets. Music by Chopin, Mozart, Schubert, Prokofiev. St. Paul's Chapel, Broadway and Fulton Streets (602-0747), at noon. $2.

Tuesday, September 15

WILSON PHILLIPS—Radio City Music Hall at 8. $25–$35.

KOREAN OPERA—An evening of Korean music. Avery Fisher Hall at 8. $20–$50.

SONGWRITERS' SHOWCASE—Launching the 10th season of The Manhattan Association of Cabarets and Clubs. Featuring singer Margaret Whiting, with special appearance by songwriter Ervin Drake. Also performances by Karen Mason, Jerry Lanning, and Tom Andersen. Caroline's Comedy Club, 1626 Broadway (465-2662), at 5:45. $2.

THE JOSEPHINE BAY PAUL CONCERT SERIES—Featuring St. Luke's Chamber Ensemble, performing works for brass. Bryant Park, 42nd St. and 6th Ave. (983-4143), at 12:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. 9/9 at 8: Verdi's *Rigoletto* (in Italian, with supertitles), Colaneri conducting; soloists include Futral, Marsee, Albert, Drews, Bell. 9/10 at 8: Rossini's *Il Barbiere di Siviglia* (in Italian, with supertitles), Bergeson conducting; soloists include Gamberoni, Marsee, Orth, Kelly, Opalach, Dworchak. 9/11 at 8: Busoni's *Doctor Faust* (in German with supertitles), Keene conducting; Zseller, Stone, Davis, West, Blan-

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chet, Brubaker. 9/12 at 1:30: Puccini's *Turandot*, Sloane conducting; soloists include Voss, Riel, Barasorda, Cokorinos, Baker, Brubaker, Hopkins. 9/12 at 8: *Rigoletto;* same as 9/9. 9/13 at 1:30: *Il Barbiere di Siviglia*; same as 9/10. 9/15 at 8: Romberg's *The Desert Song*, Nance conducting; soloists include Michele, White.

Amato Opera

AMATO OPERA THEATRE—Verdi's *Rigoletto* opens its 45th season. Conducted and produced by Anthony Amato; scenery and costume design by Richard Cerullo. 319 Bowery (228-8200). 9/12 at 7:30; 9/13 at 2:30. $16.

Other

BROOKLYN LYRIC OPERA—Verdi's *Rigoletto*. Per Brevig conducting. Temple Ansche Chesed, 100th St. and West End Ave. (718-837-1176). 9/12 at 8; 9/13 at 3. $15.

THEATER FOR THE NEW CITY—Crystal Field's new opera for the streets, *Christopher Columbus! Or Business as Usual*, featuring original music, Native American dance, and a multi-ethnic company of 50. Call 254-1109 schedule and location information. Free.

DANCE

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REPERTORIO ESPANOL'S GRAMERCY ARTS THEATRE—Through 10/3. 9/9–9/12 at 8; 9/13 at 7: classical Spanish and flamenco dance. 138 East 27th St. (889-2850). $25.

Other

THE OUT-OF-TOWNERS 1992 SERIES—Now in its 14th season, the series showcases contemporary choreographers, theater companies, and music groups from across the country and abroad. *Apologies From the Lower Deck*, featuring John Malashock: 9/10–9/12 at 8. *This Is Mexico*, featuring Musica Maestro: 9/11–9/12 and 9/14 at 8, 9/13 at 3. Call 924-0077 for price and location of each performance.

DANCE STREAM INC.—*She Sways*, featuring the Janet Gerson Dance Co., 79th Street Rotunda in Riverside Park (304-0523). 9/12–9/13 at 2. Free.

THALIA SPANISH THEATRE—*Tango Y Folklore Argentino 1992*, featuring Los Pampas (tango dancers Pedro and Laura Escudero) and singers Marcelo Biondini and Reynaldo Reyes. 41-17 Greenpoint Avenue, Sunnyside, Queens (718-729-3880). 9/11 at 8. $13.

CUNNINGHAM DANCE FOUNDATION—*The Planted Foot*, a six-piece production choreographed by Carol Blanco, Curt Haworth, and Carol Kuefer. Original music by Milo. WestBeth Artist Housing, 55 Bethune St., 11th Floor (362-6061). 9/11–9/12 at 9, 9/13 at 7:30. $10.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). Deb Margolin & Rae C. Wright in *The Breaks*; 9/10–9/13 at 7:30. Dark Star Crew in *3rd Birthday Reading*; 9/12 at 9. $8.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7150). 17 of the world's greatest puppeteers celebrate Puppetry at the Public, the first New York International Festival of Puppet Theater, through 9/20. Bread and Puppet presents *Columbus: The New World Order*: 9/7 at 1, 9/8–9/9 at 8. Roman Paska performs *The End of the World*: 9/9–9/10 at 8, 9/11–9/12 at 10. Dutch performer Nevill Tranter presents *Manipulator & Underdog*: 9/9–9/12 at 8. *A Fabulous Evening with Paul Zaloom*: 9/10–9/12 at 8, 9/13 at 7. Theodora Skipitares performs *Underground*: 9/13 at 7:30. Czech puppeteer Josef Krofta and his Theatre Drak perform *Pinokio*: 9/10 at 7:30, 9/11 at 8, 9/12 at 2 and 8, 9/13 at 2 and 5. Eric Bass performs *The Village Child*: 9/15 at 8. Hystopolis Puppet Theater presents *The Adding Machine*: 9/14–15 at 8. $17.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. (925-5883). The Sixth New York Lesbian and Gay Experimental Film Festival presents *The Ring Our Way*, a multi-media performance/installation with psychosexual dynamics and racial themes. By Jack Waters and Peter Cramer. $7.

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ART
EXHIBITIONS

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GALLERIES

During summer months, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

SAMUEL BAK—Paintings of chess figures in surreal landscapes; through 10/15. Soufer, 1015 Madison Ave. (628-3225).

MAX BECKMANN—His self-portraits, created from the age of fourteen until his death at sixty-six in 1950, including paintings, drawings, and prints; 9/15–10/31. Gagosian, 980 Madison Ave. (744-2313).

YVES BRAYER—Landscape paintings; through 9/14. Soufer, 1015 Madison Ave. (628-3225).

PATRICK CAULEY—Recent abstract paintings; 9/9–10/10. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

HANNAH HOCH—Collages by this German artist who began her career in the 1920s in Berlin and was associated with the Dada Movement; 9/10–10/6. Goethe House, 1014 Fifth Ave. (439-8700).

EUGENE LEROY—Heavily-layered paintings from which images of traditional subject matter—nudes, portraits, and still life—seem to emerge; 9/11–11/7. Werner, 21 E. 67th St. (988-1623). See "Solos," "SoHo and TriBeCa."

IRVING PETLIN—Recent pastels and drawings that are a reconstruction of the pre-WW2 streets of Warsaw as inspired by his childhood memories of Warsaw and the writings of Bruno Schulz; 9/9–10/20. Kent, 47 E. 63rd St. (980-9696).

DIEGO RIVERA—Early paintings and drawings, including *Portrait of a Spaniard* (1912), the *Eiffel Tower* (1917), and a portrait of his daughter, *Lupita with her Indian Nurse* (1927); through 9/29. Martin, 23 E. 73rd St. (288-2213).

BEVERLY SEMMES—An installation that uses clothing, such as dresses and men's suits, to create a psychological space in which the feminine form becomes architecture; through 10/6. Sculpture Center, 167 E. 69th St. (879-3500).

57th Street Area

CHARLES BURCHFIELD—Drawings executed in ink, charcoal, pencil, and crayon; 9/12–10/3. Kennedy, 40 W. 57th St. (541-9600).

SAM FRANCIS—Recent monotypes that reflect his continuing interest in the uses of the controlled accident; through 10/10. Emmerich, 41 E. 57th St. (752-0124).

LUCIAN FREUD—Etchings from 1946 to the present that portray the artist's unromanticized exploration of the human figure and psyche; through 9/26. Ryan, 24 W. 57th St. (397-0669).

JUDITH GODWIN—Abstract paintings from 1953–92; 9/15–10/17. Del Re, 41 E. 57th St. (688-1843).

MAURICE GOLUBOV—Recent paintings in a series titled "Hebrew Letters and Abstractions"; 9/9–10/6. De Nagy, 41 W. 57th St. (421-3780).

MORRIS GRAVES—Paintings and drawings from 1932 to 1992 by this Northwest Visionary artist, whose images of birds, flowers, and other living creatures are universal symbols envisioned through meditation; 9/9–10/24. Schmidt-Bingham, 41 W. 57th St. (888-1122).

STANLEY WILLIAM HAYTER/SAM FRANCIS—Prints from 1927–76/Lithographs and etchings; 9/10–10/3. Associated American Artists, 20 W. 57th St. (399-5510).

JIM MORPHESIS—Recent paintings that combine the artist's interest in Hellenic mythology with the techniques and symbols of religious iconography; throuugh 10/10. Littlejohn-Sternau, 41 E. 57th St. (980-2323).

MARIA NORDMAN/ISA GENZKEN—Works that are in the process of transformation and related to conditions of the sun; through 10/10/New works; 9/15–10/17. Goodman, 24 W. 57th St. (977-7160).

WALLACE PUTNAM—Paintings from 1950 to 1978 that are characterized by the artist's calligraphic line, wit, and unexpected use of color; 9/15–10/17. Ross, 50 W. 57th St. (307-0400).

MILTON RESNICK—Recent paintings that incorporate narrative and figurative elements and are based on Biblical and mythological subjects; 9/15–10/17. Miller, 41 E. 57th St. (980-5454).

EDWARD SCHMIDT—Drawings of recumbent female figures in charcoal, chalk, and graphite on paper; 9/11–10/10. Stiebel, 32 E. 57th St. (935-5736).

STEPHEN TANIS—Recent still-life paintings in which fruits and flowers are often arranged on a table in the foreground; through 9/26. French, 24 W. 57th St. (247-2457).

MICHAEL TETHEROW—Works on paper from the past seven years; 9/10–10/17. McCoy, 41 E. 57th St. (319-1996).

SoHo and TriBeCa

KIM ABELES—Porcelain dinner plates, each of which is centered with a portrait of a 20th-century American president and ringed with a gold-lettered quote by that president concerning the relationship between business and the environment; through 10/10. Miller, 138 Spring St. (226-1220).

ROBERT BEAUCHAMP—Works on paper from the past two decades, including the nine-foot-long "Frieze of Life"; 9/10–10/3. M-13, 72 Greene St. (925-3007).

BESSIE BORIS/JOHN WINSHIP—Recent still-life paintings and portraits/Paintings of old family photographs; 9/9–30. Perlow, 560 Broadway (941-1220).

ROBERT BRADY/BRUNO LAVERDIERE—Ceramic sculpture from the 1980s and recent figurative works in wood/Charcoal drawings from his "La Napoule" series; 9/10–10/17. Franklin Parrasch, 588 Broadway (925-7090).

FARRELL BRICKHOUSE—Recent paintings that refer to landscape; 9/10–10/14. Auchincloss, 558 Broadway (966-7753).

ROSS BROWN—Metal sculptures that refer to ancient civilizations; 9/12–10/3. Harris, 383 W. Broadway (825-9144).

WALKER BUCKNER—New paintings; 9/15–10/17. Davidson, 415 W. Broadway (925-5300).

ROBERT BURKE—Mixed-media paintings; 9/10–10/10. Theodore, 580 Broadway (274-8260).

TITO CANEPA—Figurative paintings by this Dominican artist whose early career was formed in the New York workshop of David Alfaro Siqueiros; through 9/30. Step, 66 Crosby St. (226-6516).

COLIN CHASE—New sculpture and an installation; through 9/26. Kelly, 591 Broadway (226-1660).

PETER DEAN—Paintings by this artist and by his friends Benny Andrews, Bill Barrell, Joe Digiorgio, Tom Duncan, Lawrence Faden, Patricia Hansen, Jay Milder, and others; through 10/3. Einstein, 591 Broadway (226-1414).

JAVIER DE LA GARZA—New paintings by this Mexican artist that utilize Toltec and Olmec imagery; 9/10–10/14. Cavin-Morris, 560 Broadway (226-3768).

RICHARD DIEBENKORN—New color etchings; through 10/17. Crown Point Press, 568 Broadway (226-5476).

PETER DRAKE—New paintings; 9/10–10/3. Marcus, 578 Broadway (226-3200).

NORRIS EMBRY—Expressionistic paintings and works on paper by this American artist who studied with Kokoschka in Europe and died in 1950; 9/9–10/17. Snyder, 588 Broadway (941-6860).

AVA GERBER—An installation that deals with childhood abuse and the dark side of the American family; through 9/28. Fiction/nonfiction, 21 Mercer St. (941-8611).

GLENN GOLDBERG—Recent works on cardboard and construction paper incoporating painting and elements of collage; 9/10–10/10. Beitzel, 102 Prince St. (219-2863).

ILYA KABAKOV—An installation that is a recreation of two galleries of old master paintings with an unexpected source of music; 9/12–10/17. Feldman, 31 Mercer St. (226-3232).

SILVIA KOLBOWSKI—An installation titled "Once more, with feeling"; 9/12–10/10. Postmasters, 80 Greene St. (941-5711).

JUSTEN LADDA—A mixed-media installation and related works titled "Not my table-your waiter is JUSTEN LADDA (double dig)"; 9/12–10/3. Gorney, 100 Greene St. (966-4480).

MARILYN LERNER—Gouaches executed in Jaipur, India, where the artist spent four months as a Fulbright Fellow studying traditional gouache painting; through 10/10. Morrison, 59 Thompson St. (274-9059).

EUGENE LEROY—Recent paintings of traditional subject matter characterized by a heavy accumulation of pigment; 9/12–10/10. Thorp, 103 Prince St. (431-6880). See "Solos," "Madison Avenue and Vicinity."

DAVID NASH—Drawings, objects, and photographs that document the existing condition of his site-specific sculptures of trees planted by the artist over the last 15 years and project forward to envision each work in its mature sculptural form; 9/12–10/10. Louver, 130 Prince St. (925-9205).

DIANA NICOSIA—Abstract paintings inspired by the Brazilian rainforest; 9/10–30. Ergane, 469 W. Broadway (228-9800).

TOM OTTERNESS—Recent sculptures in which feet, hearts, hands and other parts of the human body are removed from their context, simplified, and made monumental; 9/12–10/10. Alexander, 59 Wooster St. (925-4338).

DAVID RABINOWITCH—His "Construction of Vision Drawings" from 1969–78; through 9/30 (August by appointment). Flynn, 113 Crosby St. (966-0426).

BRUNO ROUSSELOT—Recent paintings in a series titled "Labyrinths"; 9/12–10/10. Lennon, Weinberg, 580 Broadway (941-0012).

REGINA SILVEIRA—A site-specific installation that is an illusionistic representation of office furniture; through 9/12. LedisFlam, 584 Broadway (925-2806).

WALTER SWENNEN—Abstract paintings that incorporate cartoon images; 9/15–10/3. Klagsbrun, 51 Greene St. (925-5157).

TOSHIKO TAKAEZU—Ceramic sculptures with ovoid and spherical shapes; through 10/3. Cowles, 420 W. Broadway (925-3500).

RICHARD TUTTLE—Recent constructions made with commonplace materials, 9/12–10/31, at Boone, 417 W. Broadway (431-1818); early drawings, 9/15–10/30, at Markey, 55 Vandam St. (627-4446), Tue.–Fri. 11–3.

VLADIMIR URBAN—Recent sculpture; 9/12–10/17. Donahue, 560 Broadway (226-1111).

LINDSAY WALT—A group of drawings, sculpture, and an installation exploring the role of gender in daily and political life; 9/12–10/10. Toll, 146 Greene St. (431-1788).

ELLEN WIENER—Small-scale paintings that refer to celestial navigation and organic pattern; 9/9–10/3. Pearl, 420 W. Broadway (966-5506).

JACKIE WINSOR—Recent sculpture; through 10/3. Cooper, 149 Wooster St. (674-0766).

ADOLF WOLFLI—Drawings from 1908 to 1929, executed at the Waldau Psychiatric Asylum in Switzerland, where he was committed in 1895 and lived until his death in 1930; 9/12–10/17.

Other

MICHAEL BARTALOS—The original art from a set of fifty postcards titled "Nocturne" that the illustrator created for Gulliver Book Co., a Japanese art publisher; 9/10–10/18. Illustration, 330 E. 11th St. (979-1014).

VINCE GARGIULO—New sculpture; 9/11–10/4. Herron Test-Site, 93 N. 1st St., Williamsburg, Brooklyn (718-782-7681).

MOLLY HERON—Mixed-media works on paper inspired by the book, *The Writing Life*, by Annie Dillard; through 9/28. HarperCollins, 10 E. 53rd St. (207-7132).

RICARDO MORIN—Abstract paintings with figurative elements; through 9/25. Venezuelan Consulate, 7 E. 51st St. (826-1660).

SIMON DORRELL—Paintings and drawings of the Cotswold Gardens, including the Prince of Wales's garden; through 9/30. Wave Hill, 675 W. 252nd St. (549-3200).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th St. (838-0333), Mon.–Fri. 10–4. Works by Allan, Anderson, Freud, Herder, Kulicke, Roseman, Traylor; through 9/26.

MARBELLA—28 E. 72nd St. (288-7809). Paintings by Bierstadt, Clark, Hallowell, Inness, Lawson, Wyant, others; through 9/25.

MARKS—1018 Madison Ave. (861-9455). Works by Blake, Burton, Cain, Hume; through 9/26.

SHEPHERD—21 E. 84th St. (861-4050). Works by Anisfield, Feibig, von Hofmann, Reiss; through 9/26.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 9/26.

BORGENICHT—724 Fifth Ave. (247-2111). Paintings and works on paper by artists of the Brucke, including Heckel, Kirchner, Nolde, Pechstein, Schmidt-Rottluff; 9/10–10/10.

EMMERICH—41 E. 57th St. (752-0124). Works from the 1950s and 1960s by Alechinsky, Francis, Frankenthaler, Held, Louis, Noland, Olitski, others; through 10/3.

FISCHBACH—24 W. 57th St. (759-2345). Recent paintings and works on paper by Blaine, Brown, Dixon, Forrester, Freilicher, Loftus, Rickert, Sullivan, Wilson, others; through 9/26.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Prints and drawings by 19th- and 20th-century artists, including Braque, Bresdin, Pascin, Redon, Yake, others; through 10/31.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). A celebration of the gallery's 40th anniversary, with paintings, drawings, and sculpture from the Richard Brown Baker Collection, by Arneson, Azaceta, Beal, DeForest, Pearlstein, Saul, Winters, Westermann, others; 9/11–10/10.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). "Elemental Nature," with works by Bermingham, Celmins, Frank, Gillespie, Jacquette, Knott, Mayhew, Nelson, H. Wilson, J. Wilson, Zwack; 9/10–10/10.

MILLER—41 E. 57th St. (980-5454). Works by Basquiat, Bourgeois, Cemin, Dokoupil, Fuss, Held, Hesse, Katz, Krasner, Mitchell, Neel, Resnick, Ruscha, Salle, Steir; through 9/11.

MUNICIPAL ART SOCIETY—457 Madison Ave. (935-3960). "Steel, Stone, and Backbone: New York Builds in Hard Times," with historic photographs, engravings, original architectural plans and maps, and historic construction equipment; through 9/15.

PAINE WEBBER—1285 Ave. of the Americas (713-2162). "UpRiver! Selections From the Hudson River Museum of Westchester," with paintings by Cropsey, Burnham, Prentice, Inness, Suydam, others; through 10/2.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Valencian Painters: 1860–1936" with works from the Collection of the Diputacion de Valencia; through 9/23.

TATISTCHEFF—50 W. 57th St. (664-0907). Still-life paintings by Aponovich, Currier, Han, Ingle, Massad, Mothner, Reddicliffe; through 9/30.

ZABRISKIE—724 Fifth Ave. (307-7430). Works by Adams, Atget, Batho, Cahun, Frank, Friedlander, Goldfarb, Masson, others; through 9/28.

SoHo and TriBeCa

ALEXANDER EDITIONS—476 Broome St. (925-2070). "Word & Image," with works by Borofsky, Burden, Holzer, Johns, Long, Mullican, Nadin, Nauman, Ruppersberg, Ruscha, Ryman, Simpson, Thek, Weiner, Zaugg; 9/12–11/7.

CROWN POINT PRESS—568 Broadway (226-5476). "Making Marks," with works by Cage, Diebenkorn, Held, Hunt, Steir, others; through 9/26.

CLARAMUNT—375 W. Broadway (431-3456). Paintings and sculpture by Doogan, Faulkner, Gillepsie, Hewitt, Jordan, Knigin, Liberman, Rousseau, Weinfeld; 9/15–10/17.

COOPER—155 Wooster St. (674-0766). Sculpture by Friedrich, Moffett, Ryan, Watson; through 9/30.

CUGLIANI—40 Wooster St. (966-9006). Works by Armstrong, Goldin, Greene, Katz, Krasilcic, Morrisroe, Sullivan, Tashjian; through 10/31.

GOOD—532 Broadway (941-8066). Works by Haynes, Humphries, Hyde, Row, Usle; through 9/26.

HEARN—39 Wooster St. (941-7055). Works by Heilmann, Pierson, Stockholder; 9/12–10/24.

HELANDER—415 W. Broadway (966-9797). Works by Brown, Hannah, Malka, Mayo, Merkin, Mull, Rizzie, Scanga, Slonem, others; 9/10–10/3.

HOFFMAN—429 W. Broadway (966-6676). Works by gallery artists; through 9/22.

KOURY—89 Greene St. (334-5155). Works by Estrada, Long, White, Yuskavage; 9/10–10/3.

P.P.O.W.—532 Broadway (941-8642). Works by eight Dutch artists, including van der Kamp, Hocks, Ingold Airlines, Stepanke & Maslin, Tas, others; 9/11–10/10.

PRATT MANHATTAN—295 Lafayette St. (718-636-3517), Mon.–Sat. 10–5. "The Nature of Science," with works by Anker, Blake, Cyphers, Drozdik, Gillette, Hodgkin, Joelson, Jones and Ginzel, Laffoley, Lipski, Nyzio, Rockman, Shine, Webster; 9/12–10/8.

RICCO/MARESCA—105 Hudson St. (219-2756). "Cowboy Culture: An American Art Form." with objects from the Old West through the "Hollywood" cowboy; 9/10–10/10.

ROGER—136 Prince St. (966-4017). "Fear of Painting," with works by Gordon, Hammond, Kass, Palmer, Pittman, Rand, Rockman, Sandlin, M. Williams, S. Williams; through 10/3.

SHAPOLSKY—99 Spring St. (334-8172). Works by gallery artists; through 9/26.

STEINBAUM—132 Greene St. (431-4224). Works that celebrate the rocking chair, in furniture, painting, sculpture, and photography, by Barnet, Bellamy, Dinhofer, Ebner, Kaliniak, Leiber, Singley, Whitley, Wisseman-Wilding, others; 9/12–10/6.

THE DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '92," with drawings by Allweis, Asher, Curtis, Jackson, Kwon, McCabe, Patterson, Philippe, Steck, Strode; 9/12–10/24.

TRIPLEX—Borough of Manhattan Community College, 199 Chambers St. (226-4056), Mon.–Thu. 9 a.m.–10 p.m. "Summer Stroll: Scapes & Sky," with works by Corritore, Hamlin, Mostel, King, Mark, O'Donnell, Strong, others; through 9/24.

WALLS—156 Wooster St. (982-9800). "Intimate Uni-

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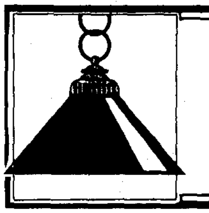

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verse," with paintings by Berthot, Bleckner, Buhler, Hristoff, Jensen, Larmon, Meyer, Nozkowski, Snyder, Stephan, Wester, others; 9/10–10/10.

WIMMER—560 Broadway (274-0274). Paintings by Balth, Byron, Heeks, Wynne; through 9/19.

Other

ART IN THE ANCHORAGE—At the base of the Brooklyn Bridge, Cadman Plaza West and Old Front St., Brooklyn (206-6674). Installations by Aylon, Bender, Howard, Mikami, Women's Action Coalition (WAC), Young; photographs by Kuo, McAdams, Nance, Rodolitz; through 9/20.

COLUMBIA UNIVERSITY—Rare Book and Manuscript Library, Butler Library, Broadway and 116th St. (854-2231), Mon.–Fri. 9 a.m.–4:45. "Robert Lax and Concrete Poetry," with examples of abstract poetry by Lax and others; through 10/23.

LONG ISLAND UNIVERSITY—Brooklyn Campus, 1 University Plaza, Brooklyn (718-488-1051), Mon.–Sat. 9 a.m.–7 p.m. Outdoor sculpture by Chambers, Dunnill, Hill, Isaksson, Klimowicz, Lee; through 10/31.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island, N.Y. (718-448-8534). "Sculpture Festival '92: Silhouettes of the Southwest," with works by Drake, Glover, Jimenez, Kittleson, Lotte, Lowe, Wade; through 10/31. "A Presence of the Past," with installations by Hutchinson, Humphrey, Sligh, Welch; through 9/20. "My Fellow Americans: Photographs by Jeff Jacobs"; through 9/20.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., Long Island City, N.Y. (718-956-1819), daily 10 a.m. to dusk. "Socrates Unbound," with outdoor sculpture by Arimany, Cruz, Di Suvero, Haring, Johnson, Scohy, Sussman; through 9/30.

WHITE COLUMNS—154 Christopher St. (924-4212). Works by Bacher, Berdann, Berkenblit, Hodges, Irons, Ligon, Monti, Pierson, Schlesinger, Seator, others; 9/11–10/4.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5, $2 suggested contribution. Photographs by Austen depicting the 1893 World's Columbian Exposition in Chicago; through 1/3/93.

LEWIS BALTZ—A work titled "Ronde de Nuit" that underscores the manipulation and loss of privacy that is inherent in technological advancement; 9/10–10/10. Germans Van Eck, 420 W. Broadway (219-0717).

ARTHUR EDWIN BYE—Photographs of his own landscape designs and of inspirational "found" landscapes; through 9/30. Cooper Union, 41 Cooper Square (353-4155).

HARRY CALLAHAN/AARON SISKIND—Photographs taken on the streets of Chicago in 1950/Photographs of Chicago children diving into Lake Michigan; 9/10–10/24. Pace MacGill, 32 E. 57th St. (759-7999).

LARRY CLARK—An installation of four video monitors, each of which plays a short video by the artist, and related photographs and collages; 9/12–10/10. Luhring Augustine, 130 Prince St. (219-9600).

JOHN COPLANS—Recent photographs that are portraits of the photographer's back; 9/11–10/17. Rosen, 130 Prince St. (941-0203).

JODY DOLE—Wide-format, digitally-printed still lifes, ranging from a giraffe's skeleton to studies of early radio transmission tubes; 9/9–26. Nikon House, 620 Fifth Ave. (586-3907).

GREY ART GALLERY & STUDY CENTER—New York University, 33 Washington Place (998-6780), Tue., Thu., Fri. 11–6:30, Wed. 11–8:30, Sat. 11–5. "Camera as Weapon: Worker Photography Between the Wars," with works by Ballhause, Beck, Heartfield, Thormann, others; 9/15–10/31.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. 9/11–11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Special Collections: The Photographic Order From Pop to Now"; through 10/16.

GEOFFREY JAMES—Large-scale black and white photographs of Frederick Law Olmstead's parks in New York, Boston, and Chicago, and of the Italian campagna; through 10/10. Miller, 138 Spring St. (226-1220).

EVELYN LAUDER—Landscape photographs taken over the last three years in Hawaii, Colorado, and upstate New York, to benefit the Breast Center and Breast Cancer Research Programs at Memorial Sloan-Kettering 64th Street; 9/11–19. Solomon, 724 Fifth Ave. (757-7777).

MANUAL (SUZANNE BLOOM AND ED HILL)—Computer-generated photographs and photo-constructions; 9/10–10/17. Baum, 588 Broadway (219-9854).

GEANNA MEROLA—New work; 9/10–10/14. Saul, 155 Spring St. (431-0747).

MARIO CRAVO NETO—Photographs of Brazilians by a Brazilian photographer; 9/10–10/24. Witkin, 415 W. Broadway (925-5510).

PDG—510 E. 11th St. (777-1814). "The Photograph as Springboard," with works by Cramer, Eichner, Hines, McDermott, Nagasaki, others; 9/11–10/3.

RICE—325 W. 11th St. (366-6660). "Photography = Art," with photographs by Barber, Frank, Goldman, Palaia, Serbin, Tinglin, others; through 9/13.

EUGENE RICHARDS—Twenty years of photographs by this photojournalist who studied with Minor White and has worked as a freelance editorial photographer for *Life, Newsweek, The New York Times Magazine, Smithsonian*, and other publications; 9/10–10/23. Camera Club of New York, 853 Broadway (260-7077), Tue.–Sat. 1–5.

SEAGRAM—375 Park Ave. (572-7000), Mon.–Thu. 9–5, Fri. 9–1. Photographs that celebrate summer, by Cohen, Evans, Fulton, Hine, Papageorge, Spano, Winogrand, Weegee, others; through 9/18.

STALEY-WISE—560 Broadway (966-6223). Photographs that celebrate summer, by Avery, Cartier-Bresson, Hoyningen-Huene, Kertesz, Lartigue, Markus, Moon, Miller, Turbeville, Weber; through 9/19.

ZABRISKIE—724 Fifth Ave. (307-7430). Photographic portraits of Abraham Walkowitz by Jacobi, Newman, Stieglitz, VanVechten, and others, plus works in pencil, ink, and watercolor from 1908 through 1928 by Walkowitz depicting Isadora Duncan; through 10/17.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 9/30: "Robert Kushner's Changing 'Seasons.'" Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast." Through 11/1: "The Santana Fossils: Ancient Wonders, Modern Puzzles." Through 11/1: "The Prehistoric Mammals of Charles R. Knight."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 9/21: "Painters of a New Century: The Eight and American Art." Through 9/21: "Curator's Choice—The Eight: Works on Paper." Through 10/30: "Raiders of the Fine Arts: Summer 1992."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 12/4: "Re-electing George...Washington That Is: The 200th Anniversary of the 1792 Election."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 pay as you wish), closed Thu. $7, students and seniors $4.

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $5, students and seniors $3.

HECKSCHER MUSEUM—2 Prime Ave., Huntington, N.Y. (516-242-3111). Tue.–Fri. 10 a.m.–5, Sat. and Sun. 1–5. Suggested donation $2, children $1. "The Edge of Childhood," withn works by Evans, Jenkins, Lederman, Rupp, Simmons, Schorr, others; through 11/1.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th St. at Twelfth Ave. (245-0072). Wed.–Sun., 10 a.m.–5 (last admission at 4). $7, children $4, seniors $6. 20th-century technology highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-size replica of World War I SE5 fighter plane; The Growler, a 317-foot long guided missile submarine; The USS Edson.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 9/27: "Benchmarks." Through 9/27: "In Good Conscience: The Radical Tradition in 20th-Century American Illustration." Through 9/27: "Alan Cober: The Artist as Illustrator, The Illustrator as Journalist."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." Through 10/25: "Modern Design: 1890–1990." Through 9/27: "El-Andalus: The Art of Islamic Spain." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." 9/11–11/29: "Treasures from the Permanent Collections." 9/11–11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 9/13: "Step Lively: The Art of the Folk Cane."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 10/12: "Kaj Franck: Designer." Through 10/13: "The Young Rebel in American Photography, 1950–1970." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3 Through 7/93: "Broadway! 125 Years of Musical Theater."

NASSAU COUNTY MUSEUM OF ART—1 Museum Drive, Roslyn, N.Y. (516-484-9337). Tue.–Sun. 11 a.m.–5. $2; seniors and students. Through 11/15: "Larry Rivers: Works from 1954–1990."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 9/27: "The Artist's Eye: Philip Pearlstein Selects Paintings from the Permanent Collection." Through 9/13: "Lovis Corinth: Prints, Drawings, and Watercolors from the Family Collection."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 9/20: "Party Time: Presidential Campaigns Since 1832." Through 10/11: "Ansel Adams: The Early Years." Through 10/11: "The Century Association: American Masters and Masterworks."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 9/12: "Walt Whitman: In Life or Death Forever." **New York Library for the Performing Arts**, 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 10/31: "Breaking Boundaries: American Puppetry in the 1980s." Through 9/19: "The Theater Magic of Jusaburo Tsujimura."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/13: "Regina Silveira." Through 9/13: "Colombia: Contemporary Images." 9/15–11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 9/20: "William H. Johnson."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . Through 9/20: "Gifts and Acquisitions in Context." Through 10/25: "Homecoming: William H. Johnson and Afro-America, 1938–1946." Through 10/25: "Parallel Visions 1938–1946: Selections from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 9/12: "Y. David Chung: Turtle Boat Head." Through 11/28: "Glenn Ligon: Good Mirrors are Not Cheap."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/10 and 9/11 at 10 a.m. and 2: "U.S. Stamps and Covers, Featuring 1893 Columbian Issue Essays and Proofs from the Jack Rosenthal Collection." On view from 9/8.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 9/15 at 2: "English and Continental Furniture, Decorations, and Rugs." On view from 9/12.

DOYLE—175 E. 87th St. (427-2730). 9/9 at 10 a.m.: "Belle Epoque 19th- and 20th-Century Decorative Arts, Including Victorian, Art Nouveau, and Art Deco Furniture and Paintings." On view from 9/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/10 10:15 a.m. and 2: "Arcade Furniture & Decorations." On view from 9/8.

SWANN—104 E. 25th St. (254-4710). 9/10 at 10:30 a.m.: "Maps, Atlases, Books with Plates, Decorative Graphics." On view from 9/8.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Casual. Italian. Spcls: chicken prince of Naples, filet mignon baci baci, large variety of pastas, homemade desserts. Res. sug. D Wed.–Thu. 6–11:30, Fri.–Sat. to 1 a.m., Sun. noon–10. Dancing from 9. Closed Mon.–Tue. **(M)** **AE.**

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: seafood salad, grilled swordfish, homemade pasta. Res. sug. L and D daily noon–1 a.m. Prix fixe L Mon.–Fri. noon–4. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE—210 Spring St., at Sixth Ave. (274-0505). Casual. French bistro. Spcls: grilled rare yellowfin tuna with spinach pasta, ratatouille and tapenade beurre blanc sauce, steak tartare, magret de canard au jus with sauteed sliced potatoes. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–4. D daily 6–midnight. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. *Open for L and D Tue.–Thu. and Sun. noon–11,* Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, MC, TM, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (775-0421). Casual. American. Spcls: grilled chicken on a pepper roll with creole remoulade, fresh grilled seafood, chocolate mousse cake. Res. sug. Concourse café and barroom. Dining Room: L and D Mon.–Fri. 11:30 a.m.–8. Barroom: 11:30 a.m.–11:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice; soft shell crabs with roasted garlic, almonds and tomatoes; grilled saddle of lamb with ratatouille, chutney and basil oil. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American-Southwestern barbecue. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, grilled mahi-mahi, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American.

Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5:30–11:15, Sat. to 11:30, Sun. 5–10:30. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug.

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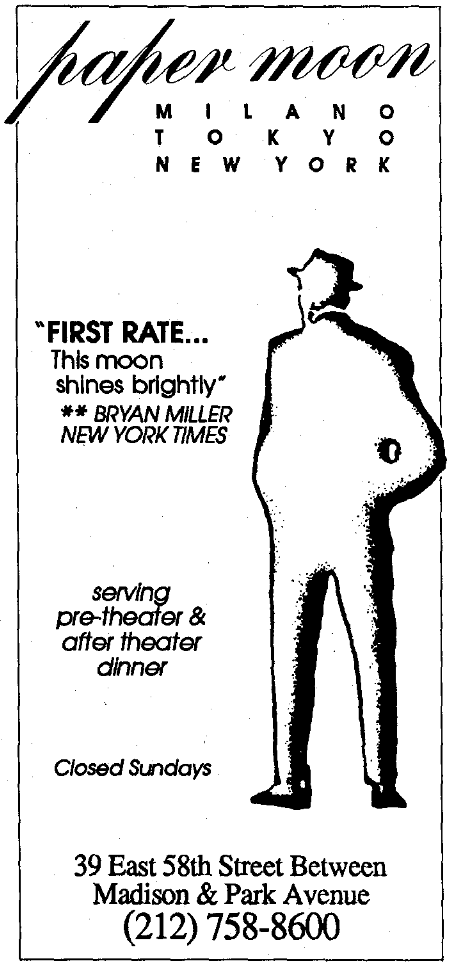

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MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. North Italian-Mediterranean. Spcls: little neck clams steamed in a Campari, garlic, and basil sauce, potato gnocchi with rucola lemon pecorino, roast tuna with white beans, fried artichokes and saffron. Open daily noon to 11. Sun. 1 to 10. Private parties for 25. **(I)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE ATELIER—436 Hudson St., at Morton St. (989-1363). Casual. American. Spcls: herb roasted chicken, grilled black Angus shell steak, Maryland lump crabcake. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken fajitas, Maryland crabcakes. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish. Spcls: paella Valencia, zarzuela, chicken riojana. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10:30. Guitarist Thu.–Sat. from 6. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale,. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: taglirini with fresh salmon and pesto, shrimp and scallops on black bean salad with bismati rice, veal schnitzel with roasted potatoes and cucumber salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

PRIX FIXE—18 W. 18th St. (675-6777). Casual. Contemporary American-French. Spcls: tournedos of Atlantic salmon in horseradish crust with cucumbers and salmon caviar, sauteed foie gras with cracked grain salad and spiced carrot juice vinaigrette, braised lamb shank with herb spatzle and pan-roasted garlic and thyme. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5:30–11:30, Fri. 5:30–12:30 a.m., Sat. 5–12:30 a.m., Sun. 5–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SIMPLY PASTA—120 W. 41st St. (391-0805). Casual. Northern Italian. Spcls: black fusilli pasta with seafood in a marinara sauce; bow tie pasta with wild mushrooms and veal; shell pasta with broccoli, artichoke hearts, and sundried tomatoes. Res. sug. Open Mon.–Fri. 11 a.m.–9. Private parties for 150. Closed Sat.–Sun. **(I)** **AE, DC, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M–E)** **AE, CB, DC, MC, V.**

BILLY'S—948 First Ave., at 52nd St. (355-8920). Casual. American. Spcls: steaks, chops, seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 3–11:30. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American steakhouse. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m.Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo

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AE, CB, DC, MC, TM, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC, TM, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)**
AE, CB, DC, MC, TM, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)**
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)**
AE, CB, DC, MC, V.

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar,"vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)**
AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 *Mitchell Pl, at 49th St and First* Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: riccotta raviolis with warm spinach salad and parmesan vinaigrette; roasted Montana lamb chops with eggplant compote, parsley jus, and tabouleh salad; red snapper with garlic confit, dill and lemon risotto. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.– Sat. 6–10:30. **(E). Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)**
AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)**
AE, CB, DC, MC, V.

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)**
AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)**
AE, CB, DC, MC, TM, V.

CAFFE CIELO—881 Eighth Ave., bet. 52nd–53rd Sts. (246-9555). Casual. Northern Italian. Spcls: bresaola, ravioli with fresh tomatoes and wild mushrooms in a cream sauce, grilled breast of chicken in a rosemary-thyme sauce. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 5:30–11, Sun. to 10. **(M–E)**
AE, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)**
AE, CB, DC, MC, TM, V.

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M–E)**
AE, DC, MC, V.

CITE—120 W. 51st St. (956-7100/7262). Casual. French-steakhouse. Spcls: steak frites, fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. Free D parking. **(M–E)**
AE, CB, DC, MC, V.

CORRADO—1373 Sixth Ave., bet. 55th–56th Sts. (333-3133). Casual. Italian. Spcls: wild mushroom risotto, grilled salmon with polenta and black bean salsa, potato gnocchi with pomodoro pesto sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)**
AE, CB, DC, MC, V.

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)**
AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELLEN'S STARDUST DINER—1377 Avenue of the Americas, at 56th St. (307-7575). Casual. American. Spcls: meatloaf and mashed potatoes, chicken pot-pie, T-bird salad. B, L, D Mon.–Thu. 7:30 a.m.–11:30, Fri.–Sat. to 12:30 a.m., Sun. 8 a.m.–11. Br Sun. noon–4. **(I)** **AE, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)**
AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)**
AE, MC, TM, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA TOPIAIRE—120 W. 45th St. (819-1405). Casual. French. Spcls: shrimp flambe with sake, grilled salmon dijonnaise, tuna steak bordelaise. Res. sug. L Mon.– Fri. noon–4. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–7. Private parties for 75. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE MAX—147 W. 43rd St. (764-3705). Casual. French-American. Spcls: steak au poivre, grilled Norwegian salmon, chicken stuffed with proscuitto and cheese, pasta. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 4–midnight. Prix-fixe D 5–midnight. **(M)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster ther-

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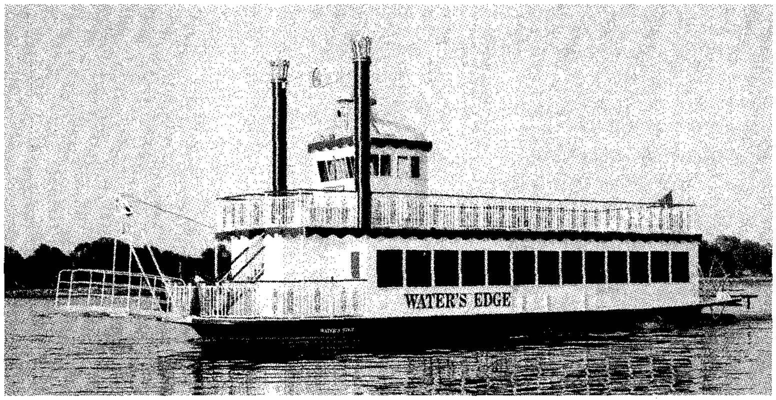

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SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SARDI'S—234 W. 44th St. (221-8440). Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. **Club Sardi:** Business L Mon.–Fri. D daily 3:30–9. Complete L and D. Br Sun. noon–3. After-theater S Mon.–Sat. to 12:30 a.m., Sun. to 11. Parties. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: tequila cured salmon quesadilla; pacific sturgeon with jalapeno pasta, chayote, whitefish roe and green chili broth; grilled muscovy duck with wild rice-corn fritters, achiote oil and cranberry relish. L Mon.–Fri. noon–3, Sat. to 2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5–11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: *Madhur Jaffrey's patrani machi, achar ghost,* baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Jackets required. Italian-continental. Spcls: risotto alla Cleopatra, sella di vitello aromatizzata (for 2), Florida red snapper con finocchio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(E)** **Cafe:** Casual. Open daily noon–midnight. **(M)** **AE, DC, MC, TM, V.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: *crostini di polenta con salsa e porcini,* tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late afternoon D 3–5:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. South East Asian. Spcls: crispy cat fish, sesame noodles, charbroiled steak, tropical drinks. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass mariniere on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri.

noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. D Mon.–Sat. 5:30–11:30, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

WOLF'S—101 W. 57th St. (586-1110). Casual. American-deli. Spcls: pastrami Ruben, overstuffed corn beef sandwich, cheese blintzes. B daily 6:30 a.m.–11 a.m. L and D daily 11 a.m.–1 a.m. **(I)** **AE.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: filet of lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: air dried filet mignon with roasted peppers, arugula and artichokes; lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–10. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: snapper, veal scallopini, cannaloni. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, TM, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LUSARDIS—1494 Second Ave., bet. 77th–78th Sts. (249-2020). Casual. Northern Italian. Spcls: tortolloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MIMOSA—1354 First Ave., bet. 72nd–73rd Sts. (988-0002). Casual. Mediterranean. Spcls: baked eggplant with parmesan bruschetta, herb crusted salmon with tarama, paella, grilled veal chop with roasted garlic potato puree. Res. nec. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–10. Jazz pianist Tue.–Sat. 8:30–12:30 a.m. **(M)** **AE, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

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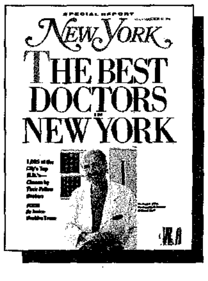

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SOLUTIONS TO LAST WEEK'S PUZZLES

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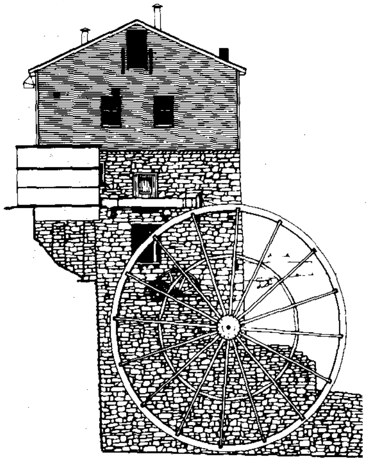

Write:
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for Historic Preservation
Department PA
1785 Massachusetts Ave., N.W.
Washington, D.C. 20036

RESTAURANTS

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: *sushi, sashimi, shab shab,* lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIAM—1411 Second Ave., bet. 73rd–74th Sts. Casual. Thai. Spcls: Bangkok duck, chicken sate, Siamese whole fish. Res. sug. L daily 11:30–3:30. D Sun.–Fri. 3:30–11:30, Sat. to midnight. **(M)** **MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: grilled salmon marinated in charmoula with herbed orzo, bouillabaise broth and rouille; roast lamb with cipolini, braised artichokes and a crisp rissoto-spinach cake. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

SISTINA—1555 Second Ave., bet. 80th–81st St. (861-7660). Casual. Northern Italian. Spcls: roasted snapper, sauteed rabbit, risotto primavera. Res. nec. D only Mon.–Sat. 5–midnight. Closed Sun. **(E)** **AE, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

ISABELLA'S—359 Columbus Ave., at 77th St. (724-2100). Casual. Italian. Spcls: sundried tomato fettuccine with grilled duck, risotto with grilled shrimp, grilled salmon with spinach sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–5:30, Sat. from 11 a.m. Br Sun. 11 a.m.–5:30. D Sun.–Thu. 5:30–12:30 a.m., Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

SCALETTA—50 W. 77th St. (769-9191). Casual. Northern Italian. Spcls: linguini with shitakii, asparagus, olive oil and garlic; grilled halibut on a bed of spinach, braised veal with homemade gnocchi. Res. sug. D daily 5–11. Private parties for 20–150. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BRONX

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

RADIO

HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV —	90.7 FM
WNCN —	104.3 FM
WNYC —	93.9 FM
WQXR —	96.3 FM; 1560 AM

Wed., Sept. 9

2:00/WNCN—Weber: Sym. No. 2 in C; **C. Stamitz:** Octet No. 2 in E-Flat.

WQXR—Vaughan Williams: Cto. Grosso.

3:00/WNCN—Tchaikovsky: *Marche Slave;* **Carvalho:** *Penelope,* Ov.

WQXR—Mozart: Sym. No. 35 in D, “Haffner.”

4:00/WNCN—Vivaldi: Cto. for Flute No. 4 in G; **Altenburg:** Cto. for Seven Trumpets in C.

WQXR—Bach: Brandenburg Cto. No. 3 in G.

5:00/WNCN—A. Scarlatti: Sinfonia No. 5 in d; **Mozart:** *Lucio Silla,* Ov.; **Chopin:** Etude No. 10 in b.

WQXR—Smetana: *Má Vlast,* “Moldau.”

6:00/WNCN—Adam: *Giselle,* Act II; **Vivaldi:** Cto. for Violin in g; **Holst:** Suite No. 2 in F.

7:00/WNCN—Weber: *Invitation to the Dance;* **J. Stamitz:** Cto. for Trumpet in D; **Bach:** Cantata 42: Sinfonia.

WQXR—Dvorák: Bagatelles for Harmonium, Two Violins, and Cello.

8:00/WNCN—“The Caramoor Festival Concerts.”

WQXR—Beethoven: Sym. No. 7 in A; **Britten:** *Peter Grimes,* “Four Sea Interludes.”

9:00/WNCN—Tchaikovsky: Serenade for Strings in C.

10:00/WNCN—Krommer: Cto. for Clarinet in E-Flat.

Thu., Sept. 10

2:00/WNCN—F. Benda: Cto. for Flute in e; **Mozart:** Sym. No. 46 in C.

WQXR—Vaughan Williams: *Serenade to Music.*

3:00/WNCN—Vivaldi: Cto. for Three Violins in F; **Rachmaninoff:** “Rhapsody on a Theme of Paganini.”

WQXR—Handel: *Royal Fireworks Music.*

4:00/WNCN—Buck: *Festival Overture;* **Handel:** *Atalanta,* Ov.; **Albinoni:** Cto. for Panpipes and Oboe in G.

WQXR—Smetana: *Haakon Jarl.*

5:00/WNCN—C.P.E. Bach: Sym. in F; **Vivaldi:** Cto. for Oboe in F; **D. Scarlatti:** Sonata in c-sharp.

WQXR—Mendelssohn: *The Fair Melusina,* Ov.

6:00/WNCN—Cirri: Cello Sonata No. 6 in A; **Beethoven:** Piano Trio No. 8 in B-Flat; **Walton:** *Orb and Sceptre;* **A. Scarlatti:** Sinfonia No. 2 in D.

7:00/WNCN—Weinberger: *Schwanda the Bagpiper,* Polka and Fugue; **Boccherini:** Sym. No. 4 in d, “Nella Casa del Diavolo.”

WQXR—Beethoven: Qnt. for Piano and Winds in E-Flat.

8:00/WNCN—Beethoven: Violin Sonata No. 4 in a; **Glinka:** Piano Trio in d, “Pathétique”; **Mendelssohn:** String Sym. No. 3 in e.

WQXR—Mozart: Sym. in a, “Odense”; **Beethoven:** Cto. for Piano No. 4 in G.

9:00/WNCN—Grieg: Cto. for Piano in a.

10:00/WNCN—Haydn: Sym. No. 89 in F; **Cilea:** Cello Sonata in D.

Fri., Sept. 11

2:00/WNCN—Haydn: String Qt. in B-Flat; **Frederick the Great:** Recorder Sonata in B-Flat.

WQXR—Fauré: *Dolly Suite.*

3:00/WNCN—Bach: Cto. for Violin No. 2 in E; **F. & K. Doppler:** *Souvenir de Prague.*

WQXR—Bach: Cto. for Violin in E.

4:00/WNCN—Vivaldi: Cto. for Strings in A; **Saint-Saëns:** *The Yellow Princess,* Ov.; **Massenet:** *Manon,* “A Swamp in Louisiana.”

WQXR—Respighi: *Ancient Airs and Dances,* Suite No. 1.

5:00/WNCN—Mozart: Rondo for Piano and Orch. in A; **J.C.F. Bach:** Sym. No. 10 in E-Flat; **Vivaldi:** Cto. for Strings in D.

WQXR—Haydn: Cto. for Trumpet in E-Flat.

6:00/WNCN—D. Scarlatti: Sonata in A; **Telemann:** Cto. for Flute and Violin in e; **Chabrier:** Capriccio.

7:00/WNCN—Saint-Saëns: Intro. and Rondo Capriccioso; **Martines:** Sinfonia in C; **Schubert:** *The Friends From Salamanka,* Ov.

WQXR—Fauré: Qnt. for Piano and Strings No. 1 in c.

8:00/WNCN—Grieg: Violin Sonata No. 3 in c; **Roman:** Cto. Grosso for Oboe in B-Flat; **Haydn:** Sym. No. 2 in C.

WQXR—Sibelius: Sym. No. 2 in D; *Kuolema,* “Valse Triste.”

9:00/WNCN—Strauss: *Also Sprach Zarathustra.*

WQXR—Elgar: Cto. for Cello in e; **Beethoven:** Sonata for Piano No. 7 in D; **Haydn:** Sym. No. 90 in C.

10:00/WNCN—Brahms: Clarinet Sonata No. 1 in f.

Sat., Sept. 12

10:00 a.m./WNCN—Mozart: Violin Sonata in A; **Neumann:** “Variations on an Aria by Paisiello.”

WQXR—Respighi: *Ancient Airs and Dances,* Suite No. 3; **Rimsky-Korsakov:** *Snow Maiden,* Suite.

11:00 a.m./WNCN—Tchaikovsky: *1812 Overture;* **Haydn:** Cto. for Flute and Oboe No. 1 in C; **C.P.E. Bach:** Sym. No. 3 in F.

WQXR—Strauss: *Don Juan;* **Verdi:** *Macbeth,* Act III: Ballet Music.

NOON/WNCN—Rodrigo: *Fantasy for a Gentleman;* **Mozart:** Sym. No. 11 in D.

1:00/WNCN—Dvorák: Cto. for Piano in g.

2:00/WNCN—Haydn: Sym. No. 55 in E-Flat, “Schoolmaster”; **Franck:** *The Accursed Hunter;* **Vivaldi:** Cto. for Violin No. 1 in B-Flat, “La Stravaganza.”

3:00/WNCN—Tchaikovsky: *Romeo and Juliet Fantasy Overture.*

4:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Gottschalk:** *Grand Fantasia Triumfal.*

5:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Ov.; **Saint-Saëns:** “Africa” Fantasie.

6:00/WNCN—Verdi: String Qt. in e.

7:00/WNCN—Britten: *Soirées Musicales;* **Haydn:** String Qt. No. 67 in D; **Mozart:** Sym. in G, “Old Lambach.”

8:00/WNCN—C. Schumann: Piano Cto. in a; **Schubert:** Rondo for Violin in A; **J.C. Bach:** Flute Sonata in F.

9:00/WNCN—Schumann: Cto. for Piano in a.

10:00/WNCN—Haydn: Sym. No. 6 in D, “Morning.”

Sun., Sept. 13

10:00 a.m./WNCN—“Classic Guitar.” **Boccherini:** Guitar Qnt. No. 4 in G, “Fandango”; **Piazolla:** *Tango Suite;* **Vivaldi:** Cto. for Strings No. 10 in b.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Beethoven:** Piano Trio No. 3 in C; **Martinu:** Piano Qt.; **Schubert:** Piano Trio in B-Flat.

3:00/WNCN—Chicago Symphony Orchestra. **Weber:** *Oberon,* Ov.; **Liszt:** Cto. for Piano No. 2 in A; **Bruckner:** Sym. No. 7 in E. Conductor: Conlon; pianist: Watts.

5:00/WNCN—Mendelssohn: *Fingal's Cave;* **DeLalande:** “Que le Roy Demandoit Souvent.”

6:00/WNCN—Ravel: Cto. for Piano in G; **Mozart:** String Qt. No. 4 in C.

7:00/WNCN—Debussy: *Prelude to the Afternoon of a Faun;* **Schumann:** Fantasy for Violin and Orch. in C; **Various:** Renaissance Wind Music.

8:00/WNYC—Schumann: “Goethe” Lieder; **Schubert:** “Goethe” Lieder; **Brahms:** Four Piano Pieces; **Wolf:** “Goethe” Lieder; **Mozart:** *Das Weilchen.*

9:00/WNCN—Copland: *Appalachian Spring,* “Ballet for Martha.”

9:30/WNYC—Lange: Sonata; **Paine:** Prelude in b.

10:00/WNCN—Haydn: Cto. for Violin No. 2 in B-Flat.

Mon., Sept. 14

2:00/WNCN—Fibich: Piano Trio in f; **Szymanowski:** Concert Ov. in E.

WQXR—Strauss: Cto. for Horn No. 2 in E-Flat.

3:00/WNCN—Schnell: Cto. for Two Trumpets No. 5 in D; **Gershwin:** *Cuban Overture.*

WQXR—Haydn: Sym. No. 6 in D, “Le Matin.”

4:00/WNCN—Rossini: *Il Signor Bruschino,* Ov.; **Zarzycki:** Mazurka; **Corder:** *Prospero Overture.*

WQXR—Rossini: Sonata for Strings No. 6 in D.

5:00/WNCN—Vivaldi: Cto. No. 3 in G; **Mozart:** Sym. No. 23 in D; **Saint-Saëns:** *Allegro Appassionato.*

WQXR—Schumann: *Manfred Overture.*

6:00/WNCN—Grainger: *Molly on the Shore;* **Rossini:** *William Tell,* Three Arias; **Tchaikovsky:** Sym. No. 2 in c, “Little Russian”: Finale.

7:00/WNCN—C.P.E. Bach: Sym. in C; **Mozart:** Violin Sonata in C; **Telemann:** *Banquet Music,* Book 2: “Conclusion in D.”

WQXR—Cherubini: *Faniska Overture;* Sinfonia in D; **M. Haydn:** Sym. No. 41 in F.

8:00/WNCN—J.F. Schubert: Cto. for Clarinet and Bassoon in E-Flat; **Beethoven:** Piano Trio No. 9 in E-Flat.

WNYC—Roussell: Trio.

9:00/WNCN—Hanson: Sym. No. 2, “Romantic.”

10:00/WNCN—Mozart: Cto. for Piano No. 11 in F; **Cambini:** Sym. in D.

Tue., Sept. 15

2:00/WNCN—C.P.E. Bach: Cto. for Flute in A; **Cherubini:** *Anacréon,* Ov.

WQXR—Saint-Saëns: Cto. for Piano No. 2 in g.

3:00/WNCN—Vivaldi: Cto. for Cello in c; **Haydn:** Divertimento No. 7 in C.

WQXR—Mozart: Sym. No. 28 in C.

4:00/WNCN—Carvalho: *L'Eumene,* Ov.; **Bach:** Fantasia on a Rondo in c.

WQXR—Fauré: *Masques et Bergamasques.*

5:00/WNCN—C.P.E. Bach: Sym. No. 1 in G; **Vivaldi:** Cto. for Violin No. 9 in B-Flat, “La Cetra”; **D. Scarlatti:** Sonata in G.

WQXR—Dvorák: Romance for Violin and Orch. in f.

6:00/WNCN—Mussorgsky: *Triumphal March;* **Schubert:** Impromptu No. 4 in f; **Cherubini:** *Medea,* Ov.

7:00/WNCN—C.P.E. Bach: Sym. in F; **Wiren:** Serenade for Strings.

WQXR—“McGraw-Hill Young Artists Showcase.”

8:00/WFUV—“A Box at the Opera.” **Offenbach:** *The Tales of Hoffman.*

WNCN—Mozart: Cto. for Violin No. 3 in G; **Haydn:** Cassation for Lute and Strings No. 6 in C.

WNYC—Canteloube: *Chants d'Auvergne.*

WQXR—Mozart: *The Magic Flute,* Ov.; **Brahms:** Sym. No. 2 in D.

9:00/WNCN—Dvorák: Sym. No. 9 in d, “From the New World.”

WQXR—Prokofiev: *Romeo and Juliet,* Suite No. 2; **Mahler:** Suite from Orchestral Works by Bach; **Albeniz:** *Rapsodia Española for Piano and Orchestra.*

10:00/WNCN—C.P.E. Bach: Cto. for Harpsichord in c.

N E W Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.**

APARTMENT
Brooklyn

Bklyn—6-BR duplex, 2 bth. 2 fam or share okay. $2,100. 20 min Manh. (718) 284-4162

APARTMENT
Manhattan

Clean/Bright, Fully Furnished Studio—Short/long-term lease. No fees. $950/mo. E. 25th & Lex. 908-322-4434 - Bob.

MID-WEEK SUBLET

E. 65th/3rd—Eleg furn studio, 24 hr drmn, hi fl, 1 yr min. $1500/mo. 305-868-0606

E. 70s—3 or 4 days a wk. Luxury 1-BR, riv vu. $850/mo. 212-288-3882 / 609-345-1144

CONDO RENTAL
Connecticut

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McKean Real Estate 914-557-8338

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Manhattan

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41st. E.—Co-op Studio. Hi fl. Riv vu. Util. 24-hr drmn. Cash Sale! $44K. 212-867-8673

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Saratoga, VT--Green Mts.—Priv plus vus!! 20-ac hilltop, 3 BR, 2 fplc, deck, mod kit. No brokers. $210K - At Cost. 518-692-2999

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HOUSE FOR SALE
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Long Beach, NY

BOATERS' DREAM—This Mil $ terraced, 5BR, 4bth prop. has every conceivable amenity plus 2 boat slips. Call Joyce/Neal. Dennis Brown Realty 516-569-5252.

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TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Wild Indonesia—Hidden Thailand-Bali Info: 800-642-ASIA - Bolder Adventures.

CRUISE

DISCOUNT CRUISES

International Tours. Licensed & Bonded.
212-242-2277 / 1-800-BUY-TRAVEL

Loveboat Halloween Weekend Cruise
Around the Bahamas on **Sky Princess.** Great food, entertainment, casino, beach party and much more! Oct 30th. Call Stratton Travel: 1-800-526-4789

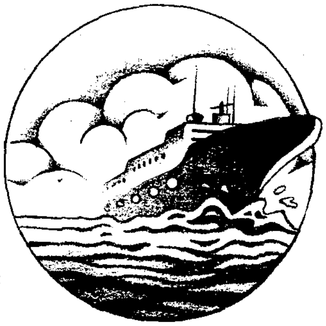
ILLUSTRATION BY PAUL BUCKLEY

BIKING AND HIKING AND WALKING

MYSTERIES ON WHEELS—Biking wknd, days, routes & advice. 212-459-4722

TRAVEL WITH KIDS

The road to great vacations with kids begins with **Family Travel Times**®. Send $35 for 10 issues to: TWYCH (Travel With Your Children), 45 W. 18th St., NY 10011.

BED & BREAKFAST
Cape May

THE COLVMNS®—Oceanfront- elegant Victorian Mansion * pvt bths * gourmet bkfst * high tea * bikes * hot tubs and more. Midweek discounts. 609-884-2228

BED & BREAKFAST
Connecticut

Barnes Hill Farm B & B - Sherman, CT—1835 Farmhouse, pvt bath. 1.5 hr to NYC. Outdoor Jacuzzi. Hike, swim, antique. Full breakfast. $60-$85 per couple. 203-354-4404 Fax: 203-350-6151.

Selden House—Restored estate, gardens, woodlands overlooking CT Rvr; nr Essex, Goodspeed. Cont. bkfst. (203) 526-9195

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

BED & BREAKFAST
Long Island

The Bassett House/E. Hampton—A warm, friendly option. Close to Village & Main Beach. Year-round. From $75, incl bkfst. 516-324-6127

BED & BREAKFAST
Massachusetts

APPLEGATE—Admire brilliant fall colors in the Berkshires - and enjoy fireplaces, antiques, canopy beds, pvt. baths. Color brochure. 413-243-4451

Captain Dexter House—Martha's Vineyard. Picture-Perfect Romantic Inn. Walk to Harbor. Edgartown. 508-627-7289

BED & BREAKFAST
New York

B & B—Ultra-luxe E. 80s - and other prime areas. 212-879-2276 / 800-352-4497

Thistlebrook B&B/Cooperstown—Rustic barn reborn, creating a warm & elegant ambience. Traditional & antique furn. Guest rms w/private bths. 607-547-6093

B & B In Manh.—Fine hosted/unhosted apts - prime areas. Call 212/472-2528.

New York B & B Reservation Center—$60 to $90 per night. 212-977-3512

For VIP Ultra Duplex—Manhattan E. Incl bkfst, $69-$139/day. 212-779-4121

A Manhattan Hotel Alternative—Private brnstn apts. Affordable. 212-206-9237

Studio—Garden apt. TV, phone. Pvt, near Soho. $500/wk. 212-228-6475

B & B—Hosted apts. 57th St. Best locations. (212) 247-5855

Manhattan/London - Elegant Furnished Apts—Short-term rentals. Weekly, monthly. Moderate rates. **212-369-7691 & Tel/Fax: 800-531-4057. We fax pictures.**

B & B—Luxe apt, E. 90s, from $100/nite. Maid/breakfast incl. Alis - 212-582-4720

BED & BREAKFAST
Vermont

Mountain View Creamery—Romantic B&B on historic 440-ac farm estate in the beautiful Northeast Kingdom. Georgian brick creamery restored as a country manor. Private baths. Discover serenity with breathtaking views of rolling meadows, forest foliage and Burke Mtn. Scenic I-91 to E. Burke. 802-626-9924

CRAFTS
New Hampshire

The League of New Hampshire Craftsmen" Shops—Offer a mix of rural, historic sites and urban settings where you can buy fine, locally hand-crafted work. Visit League stores statewide in Lincoln, North Conway, Hanover, Concord, Sandwich, Meredith, and Exeter, New Hampshire. For information on store hours, call League Headquarters & Gallery at: 603-224-1471.

COTTAGES
Long Island

Hamptons Colonial Shores Cottages
& Marina. Rms & Apts. Pool, Free Rowboats, Docking & Ramp. 516-728-0011

HEALTH SPA

NJ No. Shore Fun—5-Day Health Intensive - Lose 10 Lbs-Detox-Tone-Relax-Rejuvenate Sale. Free Book. 908-775-7575

LOSE 10-20 POUNDS IN ONE WEEK
The Russell House of Key West. Gracious, European-style, full-service holistic health spa. Supervised juice fast & vegetarian diets. Balanced mind-body-spirit experience. Tennis. **Broch: 800-851-4111**

HOTEL
New York

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 800-833-9622

INNS & LODGES

INN AT THE CITADEL—800/927-8367, 8700 E. Pinnacle Peak Rd., Scottsdale, AZ 85255. 11 spectacular suites appointed with antiques, original artwork, flpcs & terraces. Fine dining, shopping & salons await you at the Citadel.

INNS & LODGES
New York

HUFF HOUSE - INN/RESORT...Mtn Getaway **Hosting The Roland Stafford Golf School.** 188ac secl mtn beauty (2 hrs NYC). On prem trout pond, htd pool, golf, Hartru tennis, a/c, TV. Excel dining/wine cellar. Roscoe, NY 12776; 1-800-358-50012

South Street Seaport—Weekend Special. Deluxe Accommodations From $98/Night. (212) 742-0003

Southampton's Village Latch
A Country House Hotel. Charming, romantic, sophisticated. Gatsby-style mansion buildings to modern duplexes, antiques, balconies, country breakfast, resort facilities. On 5-acre estate yet right in town near beach. **1-800-54-LATCH**

Troutbeck - An English Country Estate
Has four-star cuisine & a magical European quality. **New York Mag said:**
"It's just marvelous, really is."
2 1/4 hrs from NYC. **914-373-9681**

INNS AND LODGES
Pennsylvania

Swatara Creek Inn/Near Hershey: 717-865-3259—1860 Mansion. 10 Rms, pvt. bths. F/bkfst. AAA approved.

The Inn On Fiddler's Tract: 800-326-9659—Eclectic country estate in the tranquil Susquehanna Valley. Pvt bths pvt/dine. Rt. 192W, Lewisburg, PA 17837.

RESORT
Hawaii

Hawaii Resort Condominiums—Free brochure/rates... Toll-free: 1-800-367-5205

SUMMER RENTAL

Berkshires—Cozy 2, 3, 4 & 5-BR lakefront homes w/flpcs. Tennis, pool, hot tubs, sailboats, canoes & private stables. Beautiful fall foliage, theaters & Jacob's Pillow. Available by week or wkend. 212-288-7370

VACATIONS
Sullivan County

CANOE & RAFT

THE DELAWARE RIVER
Affordable Getaway Vacations
Call for FREE BROCHURES
1-800-882-CATS
I LOVE NEW YORK

B & B's In The Country - 1 1/2 Hrs NYC—Get away for a day, a wknd or longer in Sullivan County's beautiful Catskill Mtns & scenic Delaware River Valley. Info on 19 of the best B & B's & small inns is just 1 phone call away. 1-800-882-CATS. Call now for our free brochure. I LOVE NEW YORK.

VILLA/CONDO/APTS
Europe

French Riviera Rentals—Villas, apts & studios. Call 1-800-257-6543.

Tuscany, Italy—Beaut. 17th C. Villa on wooded hillside - w/cook, swimming pool & 6 artist studios. 212-947-6716

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Spac 2 plus 2 condo on wtr. Maid, pool & terrace. 914-576-6200

VILLA/CONDO/APTS
The Islands

St. Maarten—Lux Villa - 2 BR/3 bth, LR, kit, pvt pool, 6-day maid, tel, TV, VCR, A/C. Day 315-474-3326; Eve 315-446-5986

Anguilla—Romantic, PVT water's edge. 1-BR w/great day/night vus. 203-443-6408

Bahamas - Paradise Island—Oceanfront - 2,000 sq ft, 3-BR villa, 3 1/2 baths, pool, terrace, maid. 718-330-1800 - day.

ST. MAARTEN—Tranquil setting, exciting island. Vistas & breathtaking sunsets! Oceanfront villa. 2 BR/2 bth, pvt. pool, maid, A/C. $Super$Summer$Savings!! 914-778-2581

The TRAVEL Section WORKS!

For more information on how
you can make the **TRAVEL**
section work for you, call
Iris Agar
at **212-643-6500**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

Counseling & Psychotherapy Assoc.
State-Licensed - Marriage, Family, Child.
INFORMATION & REFERRAL
Individual, Couple Or Group Therapy
By Affordable, Caring Professionals.
***Free Phone Consultation* · 212-687-6546**

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service℠ matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

***Manhattan* Counseling-Psychotherapy**—Better Living Through Therapy. 477-8050

Bioenergetic Self-Help Center
Offers Psychotherapy That Works With The Body To Transform Blocked Energy Into Steppingstones For Growth.
Individual/Couples/Groups. **212-472-9118**

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

CODEPENDENCY TREATMENT
Recover/Heal Your Wounded Inner Child - Indiv & Group. J.L. Fine, Ph.D. **724-8025**

THE NEW YORK CHALLENGE:
Look good and feel great while leading an active, busy life. A body just can't do it without some help! Every week, 1.7 million affluent New Yorkers can find that help in NEW YORK's **Health And Fitness** section. To consult on this terrific advertising opportunity in our **Health And Fitness** Section, call Mark Bristow at **(212) 643-6500.**

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

FITNESS EQUIPMENT

RENT The StairMaster,® Lifecycle ®
Treadmill/Home Gyms! Short/long term!
Call HOMEBODIES 908-527-6677

HEALTH & BEAUTY

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

NEW SUNTAN LAMPS DELIVER
A Glorious Tan & Less Exposure Time.
202 East 83rd Free Trial 212-517-5700

FREE PLASTIC SURGERY
Hospital seeks women, 40-65 years, for cosmetic plastic surgery, as part of closed-circuit TV symposium. Four world-renowned plastic surgeons will waive their fees (average $12,000) for face-lift. Participants will pay hospital and anesthesia charges (average $3,500). Call 212-605-3741 for interview appointment.

Allana of New York. Electrologists specializing exclusively in the Insulated Bulbous Probe method, for permanent results with comfortable treatments. Free consultation. $90 per hour. 160 East 56th St., 9th Floor. 212-980-0216

HOLISTIC HEALTH

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

HYPNOSIS

Therapeutic Hypnosis—Stress, Smoking, Weight, Phobias, Confidence. Cert. 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

Stop Smoking, Control Weight · Stress—Wall St. Hypnosis Center. 212-349-3989

New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Therapeutic Blend:—Shiatsu, Swedish, Acupressure, Reflexology. 212-879-4431

Expert Swedish—Deep/Gentle. Dieters. Injuries. Jeanie. 7 Days. 212-750-8947

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

LOTUS JAPANESE SPA
Shiatsu - Swedish / **Ramada Hotel**
(212) 502-8732 Open 7 Days. Men/Women

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

The Ultimate—An Exquisite Experience. Swedish/Shiatsu. Joyce. 212-696-0043

Stress-Ending, Formerly Of East 92nd—Our Unique & Private Bodywork Now Offers A Summer Hideaway. 10am-8pm. NYC: 212-532-7280 LI: 516-283-6414

***Therapeutic* Body Shiatsu/Swedish**—By Appointment. 212-421-7122

MEDICAL

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

COLONIC/MASSAGE CENTER—Healing, Stress-Reduction Specialists. State-Of-The-Art Equipment. **831-6433**

COLONICS & MASSAGE Certified Therapist. CPW - Warm & Relaxing Atmosphere. **212-749-6442**

HERPES ADVICE CENTER
A private diagnostic & treatment facility. Call for free literature. Counselors available. Confidential/exclusive. **212-213-6150**

NEW MEDICAL BREAKTHROUGH!
Impaired speech/learning/behavior.
Auditory training can help. 201-869-8511

PHYSICAL FITNESS

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

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From Accounting Services to Matrimonial Services, Employment Opportunities to Weight Control, we provide access to an infinite array of goods and services for 1.7 million readers every week.

Call 212-643-6500
to find your place in NEW YORK.

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For Women.

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Football & Volleyball Leagues
All levels. All Games In NYC Locales. Teams/Individuals Welcome. Estab. 1978. **Yorkville Sports Association. 645-6488**

GUARANTEED RESULTS IN 6 WKS
Or 6 Free Sessions. Certified Trainer/ Body Builder. Call Keith - 718-545-0654

Personalized Exercise · 212-966-1249—Expert Instruction In Your Own Home.

Shape Up Now With Certified Trainer—Look And Feel Great. Easier Than You Think. Don't Delay. **212-988-5229**

SELF-DEFENSE

Private Boxing Lessons—Home/Office. Johnny Ferrara, Pro Trainer. 516-432-4712

NEW YORK MAGAZINE's HEALTH AND FITNESS—Exercise Good Judgment And Do Something Healthy For Your Ad Campaign! For rates & information on this exciting advertising opportunity, call Mark Bristow 212-643-6500

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Medifast® Weight Loss—Administered By Board-Certified Internist. 212-535-7785

Stop Dieting! Change Habits. Free consultation, one-on-one - your office or ours. **The Caryl Ehrlich Program 212-986-7155**

THE SPA AT GRAND LAKE, CT.
Under New Ownership - remodeled rooms. Lose up to 10 lbs per week
while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily
·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

Official MEDIFAST® Center
Weight-Loss & Control Program.
Private Offices In NY & Bergen County.
212-517-1495

Your Very Own Weight Coach—Hypnotherapy Program. 212-732-3482

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT). Our Great Program Continues With · Free Massage Daily · 3 Gourmet *Diet* Meals A Day · Year-Round Pool.
(800) 232-2772 (201) 303-0717
Less Than 1 Hour From NYC
Great Gift Idea GARDEN SPA INN, NJ

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH

AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)

BAR MITZVAH EXPERT

Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

Mitzvah Pros—New, hi-tech entertaining party favors. Lit/video avail. 800-223-6060

New York **kidS!**

Let us show you the way to services designed just for children - camps, nannies, party services, tutoring, day care, sports and music instruction, and more!

Call Denise Sisto
212-643-6500

ENTERTAINMENT

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Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

PURPLE PICKLE

NY's LARGEST PARTY SPECIALIST

- Bat People
- Turtles, Yellow Bird
- Mr. & Mrs. Mouse
- McDonald's Farm
- Beauty & Beast
- Barney
- Kid-Size Carnival
- Cotton Candy, etc.

FREE BROCHURE
- 718-463-2641
- 516-242-1200
- 212-227-1217

Casey The Baby Chimp & Jiggs—Adults/kids. Show, mingle, delivery. 914-357-3318

Flying Ship Prods.—Presents original children's musicals in your home! Kids participate. Birthday parties. **201-763-6123**

Great Magic, All Ages—Animals, Free Favors, Great Price. Jennifer: 212-557-7704

It's Entertainment—Everything! Low $$! DJs, 100s of characters... Barney - magic, dalmations, trolls, carnival... **800-300-7055**

Mr. Lucky's Dogs & Stanley—World's Smartest PIG! Adults/Kids. 800-564-8873

Puppets, Magic, Unicycle, Wizard-Clown
NY 'Best Bets.' 800-388-0708 Visa/MC/AE

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

Starmite Puppets—Beauty&Beast, Ninjas, Mermaids, Turtles! Ages 2-10. 473-3409

Beauty & The Beast—Live - In Person - At Your Party! Call: (718) 274-7321.

PARTY SPACE

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping-Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **Claire: 212-564-4590**

Party Poopers—We have the space, themes, costumes, cake, music & mess! Great pvt parties, ages 1 & up. 587-9030

PRIVATE PIZZA PARTIES
At festive pizza & pasta restaurant. Kids of all ages love the clowns, pizza & fun! Reasonable. **212-877-8015**

THEATRE SCHOOLS

IMPROVISATION

IMPROVISATIONAL THEATER FOR CHILDREN

COMING THIS FALL!
An Exciting, Fun-Filled, Innovative Theater Program For Children 7-14.

After-school and Saturday classes taught by theater professionals in real Upper East & West Side Theaters.

Classes begin September 21st.
SPACE LIMITED, REGISTER EARLY!

(212) 874-5054
Vivian B. Teich, Director

NANNIES

LONDON AGENCY **755-5064**
Professional Take-Charge Nannies for New York career mothers. Licensed 1974.

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CIRCLE LINE

Since 1945, we've been providing the ultimate sightseeing cruise - and did you know CIRCLE LINE does charters too?

Throw a party cruise without your Budget Going Overboard.
America's favorite boat ride can be rented for private events...**holiday parties,** reunions, fund-raisers, church & college outings, or any event needing a unique party space.

- 8 vessels to accommodate 100-500 guests.
- Expert catering available.
- Our prices beat all others.
- Chart your own course from NY, NJ, CT.
- Ample parking available on our pier.

(212) 563-3204

"Cloud Nine" - Simply The Best—Private Luxury Yacht Charters. 718-428-5003

WORLD YACHT

Throw a party for 5 to 1,500.

WORLD YACHT, the original luxurious dining cruise, has been in the charter business since 1969 - for holiday parties, corporate events, society fund-raisers, elegant weddings & elaborate receptions. We do it all! · Our experts can handle all of your needs, from catering to flowers to music. · Choose from over 200 yachts in tri-state. · Customized menus for any size budget or expectation. · We charter Coast Guard-approved vessels. · Launch your party from several piers in NY, NJ & CT. · No boarding/docking fees at our marina. · Convenient parking right at our pier.

· Shop early for your holiday party · ask about our seasonal savings.
(212) 627-2775

A Quiet Inlet... A Clear Sky,
No Need To Anchor,
The Sound Of Water,
A Boat...

THE ULTIMATE BASH!

Advertise your vessel in New York Magazine's BOAT AND YACHT Section and reach 1.7 million readers who revel in creating the perfect party!

Call 212-643-6500

Only NORTH COVE YACHTS Offers the very best yachts for fully-catered private parties of 2 to 250 guests with the **EXCLUSIVE FACILITIES** for embarking at our own spectacular **Marina At The World Financial Center** - where there's unlimited parking & the world's most magical waterfront cityscape **Book Now For Your X-Mas Party Afloat!**
212-321-9350

Private Sail With Someone Special—45' Yacht, Skyline, Champagne, Shrimp, Roses, $599 ($480 same day). **212-873-7558**

SCHOONER FREEDOM—Cruise and Entertain on the Charming, Most Beautiful Tall Ship in New York. **(212) 363-5556**

ACQUARIAN CHARTERS: Top yachts, exquisite catering. Impeccable Attention To Detail. **NO FEE! 212-741-0708**

Advertise in NEW YORK Magazine's
BOAT AND YACHT Section
Call Denise Sisto at 212-643-6500.

Manhattan Yacht Charters
Exceeding Your Highest Expectations!
212-995-5470

MYSTIQUE
Classic Weddings, Private Parties.
MYC, Inc, Wall St, NYC - 718-351-9395

TWO LUXURIOUS CHOICES
CLASSIC M/Y MYKONOS, 2-30 guests.
SLEEK KLONDIKE PRINCESS, to 150.
212-750-7705; 516-883-5487; 914-738-1058

V.I.P. YACHTS presents NY, NY
Weddings · Corp. Affairs · Dinner Cruises
Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

WHEN YOU invite up to 150 guests and need a fine dinner yacht in the $40 to $75 range complete, call **Judy: 212-307-0985.**

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners · **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 **NJ 201-482-1991**

ADVERTISE YOUR VESSEL IN NEW YORK Magazine's BOAT AND YACHT SECTION.
Reach 1.7 million readers who revel in creating perfect parties!
Call Denise Sisto:
212-643-6500

Four Seasons Yacht Charters
Corporate & social events tailored to perfection. All inclusive packages with departure from the North Cove Yacht Basin at the World Financial Center. **212/786-1226**

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Caricatures By Steve Nyman—Original Party & Gift Idea. Call 201-586-0790

Walk-Around Easel!—Right-On Likenesses. Hilarious captions. 212-595-1126

Color Caricatures—Fast, Funny, Friendly. Draw 1-1,000. 212-254-8927/914-834-4079

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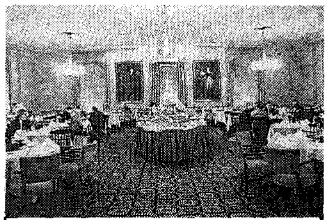

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Seeks His Soul Mate—Jewish MD, 31, 5'10", 170 lbs, handsome, athletic, musician. Ready to share family, fun, the good life, with smart, confident woman - my partner forever. Photo please. 3711 ✉

One-Man Woman—Desires one-woman man who values an honest, caring relationship. I'm a head-turning Manhattan professional, 34, 5'6", a blue-eyed brunette who's well-dressed, well-traveled, well-spoken. I seek a highly intelligent, warm, successful, attractive, charming, nonsmoking man who is 38-59 and ready to take a risk. Note/photo/phone. 3659 ✉

Exciting, Dynamic, Sincere—Very handsome professional, NY/LI, seeks female to share similar interests in sailing, spirituality, yoga, vegetarian, holistic areas and jogging - for friendship and romance. Photo must - will exchange. 6478 ✉

Italian Male—Without an Italian temper. NJ professional, 32, 6'2", 195, ruggedly good-looking. I desire to share romanticism, vacations, movies, dining, working out and music with my significant other - who is 24-34, sensual, witty and thin. Note/phone/photo a must. 3747 ✉

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Wanted: One Good Man—Tall, handsome, successful, 30s-40s. Reward: beautiful, hazel-eyed, 5'4", curvy, petite, high-cheekboned Wall Streeter - for fun and happy ever-after. Photo a must. 3776 ✉

'10's Only—Attorney, 37, Harvard-educated bachelor, 5'9", wants serious relationship with naturally beautiful, white or mixed race woman, 25-32. You: spirited, educated professional, 5'10" to 5'5", slim, nonsmoker - enjoy exercise, popular dancing, movies. Me: handsome, kind, dynamic, Afro-American with lean muscular body, highly ambitious, fun-loving, serious. Photo; will exchange. 3754 ✉

Satisfaction Guaranteed—Bright, good-looking, humorous, fit, sincere, sensitive, successful 44-year-old attorney - who enjoys working out, comedy clubs, sports, romantic dinners and movies, who wants to love and be loved - seeks sincere, tender, witty, slim/athletic woman, age 25-40, with bubbly personality, who is beautiful both inside and out, for friendship, romance, and to be cherished forever. Note/phone/photo a must. 8718 ✉

Seeking Mate—Never-married man, 37, desires healthy, long-lasting relationship with woman in 20s or 30s. I'm a successful, self-employed investment banker, who travels throughout the US and Europe but is rooted in the NYC area and lives in Manhattan. I'm fit and not bad-looking. Love sports and being outdoors. Ideally, you are good-hearted but strong-willed, fun to be with, in good shape and quick-witted. You would like to have children. Christian upbringing preferred. Nonsmoker. Photo and note please - I'll reciprocate. 3785 ✉

Forever And A Day—Sought by charming, prominent surgeon/romanticist, real nice guy, with good looks/humor - communicative, three Ivy degrees, successful NY practice, 30s, muscular, tall, cultured. Seeks synergy with cerebral lady to 39, forever. Reply requires photo. 3738 ✉

Possibilities—Very attractive, elegant, trim blond who walks less-traveled roads; enjoys sidewalk cafes and mountain chalets; loves to laugh, dance and hug; seeks successful, tall, trim, attractive man, 47-57, whose heart is light, whose work is fulfilling and whose sense of wonder is very much alive. Nonsmoker. Phone and photo please. 6554 ✉

Sultry Woman—NYC Jewish female, 37, looking for romance with single Jewish man. I'm 5'8", with thick, wavy auburn hair, dark eyes and a warm smile, physically fit - hard body, soft heart - loves to laugh. You're 35-44, 5'11" plus, dark hair, self-assured, tender, want to have kids. We both love rock 'n' roll, sunsets at the beach and working out. Phone/photo/note. 6595 ✉

A Great Guy—Letterman mentality, Tom Cruise appearance, one-of-a-kind soul and heart of gold. Successful, fun, intelligent, diversified interests, 30, 5'10", healthy athletic build. Seeks witty, beautiful female complement, 23-33, nonsmoker, for happily ever-after. NYC resident. Please send letter and recent photo (a must) - I will reciprocate. Believe me, this experience is as weird for me as for you. Thanks. 6553 ✉

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Very Attractive Businesswoman—Seeks successful man, 30-45. I enjoy a deep-thinking man who loves Looney Tunes and silly games! For a good time and possible long-term relationship, send photo/phone/note. 6474 ✉

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Worth The Wait—Warm Jewish guy, 29, handsome, very romantic, intuitive, funny; athlete, artist, MD. Seeks very smart, affectionate, slender Jewish woman, in her 20s, ready as I am for the real thing. Letter and photo please. 3773 ✉

Looking For A Little Love—And a lot of laughs with a guy who is Jewish, forty-something, fun-loving, adventurous. I am an attractive, vivacious, 40-year-old professional woman who loves to ski, travel and enjoy NYC. Photo please. 6592 ✉

You and I Are Special—Pretty, slender, educated, well-traveled, health-conscious woman (early 40s) - interested in classic films, theater, etc. - seeks marriage based upon genuine caring, shared values, commitment and platonic love with gentleman, 35 plus, over 5'10". 8799 ✉

Bright, Attractive Jewish Gal—34, seeks confident yet vulnerable guy. 6584 ✉

Always—Unpretentious Manhattan professional, 42, 5'9", successful, good-looking, athletic, green eyes, wholesome values, seeks naturally beautiful, spirited woman/girl, 28-40, slender, intelligent, fun, to romance, share laughter, travel, kids, 4 now/4-ever. Photo please. 3779 ✉

Sorta Charming Manhattan Guy—Ready to share his Grey Poupon with a cultured, aware, attractive, slim, unpretentious, non-puffing, somewhat whimsical, unencumbered 30-plus woman who is sensitive, enjoys the performing arts, good food served with style, conversation and laughter with friends, music or just quiet times. I'm a considerate bachelor, lawyer/business person who has a phobia of PCs, overbuy through catalogs, a lot of greying hair at the temples - 5'10", fit, very easy on the eyes (blue) and look (and act) much younger than my 56 chronological years. How's a note/photo sound? 3737 ✉

A Truly Fabulous Guy—I am an extremely handsome, charming, bright, witty and rich 34-year-old male. I am a graduate of Harvard Business School and have achieved great success on Wall Street. However, underneath my high-powered image is a fun-loving, generous and considerate person with a fantastic sense of humor. I would love to hear from a wonderfully beautiful, intelligent and passionate woman who feels good about herself and would like to share the best life has to offer. Photo/phone. 6444 ✉

Cerebral Physician With Panache—39, Jewish male, 6', 195 lbs, athletic, literate, creative, seeks compatible, marriage-minded woman for laughter, sharing and beyond. A thousand words is better than a picture - your choice. 6568 ✉ ☎

I'm 37, 6', Handsome—Well-built, and completely perfect in every way. Seek nonconformist, adventurous, trim, well-built woman, who'll humor me when I act like this. POB 1201, Ft. Lee, NJ 07024

Tired Of Meeting The Wrong Men—This pretty, witty Jewish female, 30, 5'6", who's honest, giving, sensitive and financially secure, seeks permanent relationship. Note/photo/phone. 8750 ✉

I Am The Best—Desiring Mr. Best, 50-60. Must be bright, well-educated, successful, fit and fun. Photo/phone. 8779 ✉

Beautiful, Adventurous Woman—40s, professional, seeks cultured Jewish man for classical music, foreign films, country walks and intimacy. Great Neck. 6520 ✉

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

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Strawberry Blond, Christian Values—Pretty, slim, 5'6", young 48, professional businesswoman now wants to take time out for herself to share fun, laughter, adventure, quiet moments, good conversations, friendship, romance, deep love with attractive gentleman: open, communicative, caring, sense of humor, at least 5'10", 46-56. Note/photo. 6572 ✉ ☎

Reliable—Handsome, wry, fit, young 49, 5'11", down-to-earth Ivy, in the arts, (212), fun and reflective, kind. Loves books, music, nature, good talk. Seeks bright, warm, 30s-40s, Manhattan woman of depth, with matching good looks and heart, for the very real thing. Note of substance and recent photo, please. 8776 ✉

Affluent CT Male—Has it all, including looks, education, athletic ability, many interests, Christian, Caucasian, young 52 - seeks extreme bliss with upbeat, intelligent, healthy, truly lovely, slender, sensuous female, approximately 32-45. Recent photo a must. 6581 ✉

All My Loving—Single, white Catholic female, 30, financial professional, who is 5'5", slender, upbeat and attractive. I enjoy music, movies, museums and Central Park - NYC. Seeking a single, professional, white Catholic male, New Yorker (tall and cute a plus!), 29-34, for friendship/relationship. If this piques your curiosity, please send note/phone/photo. 8746 ✉

How Do The Elite Meet?—Sweet, trim, beautiful blond seeks her equal in a handsome, fit, refined gentleman, 47ish, degreed, clubbed, world-traveled. 3751✉☎

The Trees Are Red, Yellow, Glorious—As we walk hand-in-hand into autumn sunsets bright and beautiful. This attractive brunette, 39, seeks a man of honesty, intelligence and strength. 6565 ✉

Don't Let Your Dreams Die—I'll tell you the story of the man you've met only in your dreams, who senses your feelings before you speak, savors your specialness, journeys as your best friend/lover. Male writer, 6'1", will awaken you to your dreams. Open your eyes and see what awaits...us. 6582 ✉

Attractive Professional Man—39, smoker, kids, seeks thin woman, 21-34, for serious relationship. 3731 ✉

West Sider—5'8", turned 40, professional, trim and pretty, bright and fanciful (also practical and competent). Hope to meet a man who is bright and verbal, with a twinkle, for dinner, movies, theater, dancing and good conversation - who can enjoy some of life's best (me). Photo and note will get a reply. 8725 ✉

Circle This Ad—To meet a feisty, down-to-earth, petite, pretty, successful Jewish lady. I seek one special partner, a kindred spirit, to share in life's challenges. My credentials are too substantial to list. They are diverse and flexible. Like you, I'm drug/smoke-free, have wholesome values/ethics. If you are 35 plus, a gentleman of heart, integrity and achievement, contact with an informative note. Sincerity insures reply. Photo please. 6567 ✉

Truly Pretty Brunette—Bright, witty, elegant, 35, 5'6", slender white professional. Seeks tall, handsome, cultured, sincere, established male, 35-45, Christian, fit, funny - enjoys good conversation, sailing, culinary arts, travel, black tie/jeans, city/country. Nonsmoker. Note/phone/photo a must. 6538 ✉

Upbeat, Romantic, Kind, Slim—Young 45, teacher, nonsmoker, LI, seeks fit, honest, well-groomed man, under 55. Not rich or handsome or Ivy grad? Fine! Note/phone. 8785 ✉

Do You Love Tall Women...—Long legs...think a smile is sexy and laughter essential? This 5'10", vivacious blond (44), in search of romantic, generous, successful man (50 plus) who wants to put some joy back into life...long term. 3744 ✉

I Want To Meet—A sensitive, stable, aerobics/workout nut to talk with about the things we both need from life but aren't getting. Fun, friendship, romance to follow. Me: 45, 5'9", 155, handsome, Jewish (nonreligious), successful, long-haired, downtown - closet romantic, ready and flexible. You: 27-37, nonsmoker, upbeat, pretty, shapely, sexy, people-oriented. Us: frequent country weekends, films, dining, talking, laughing, hugging. 3764 ✉

Beautiful, Classy Japanese—Seeks better half. You: 42-52, full head of hair, tall, handsome, successful man only. Photo/phone please. 8782 ✉

Jewish Attorney—28, 5'10", 175 lbs, successful, considerate, honest, caring, good-looking - who likes sports, intelligent conversation, comedy, theater and romance, would like to meet intelligent, honest, petite Jewish female, 23-28, to be my best friend. *Photo/note a must. 8763* ✉ ☎

Blue-Eyed Beauty With Brains—Attractive, 35, successful designer who enjoys her career, tennis, cooking and the great outdoors, seeks a loving relationship with a 32-40, handsome, successful man with an athletic build, who is creative, introspective and has a good sense of humor; nonsmoker. Note/photo. 3755 ✉

PR Executive—Mid 40s, 5'11", slim and fit, health and movie buff, Midwestern-born New Yorker, Jewish, desires relationship with 30s-40s woman. Appreciates sophistication, grace, wit and intelligence - race, religion unimportant. (No children of own but welcomes yours.) Photo/note. 6455 ✉

My Mom Is Still Dying—For her tall, handsome, well-rounded doctor son, 30, to marry attractive, Jewish professional gal, 24-30. Photo a must. 3784 ✉

NYPD Officer Wanted—By gorgeous blond, 5'5", long hair, slim, sexy, classy, educated, 42. Seeks MOS, active/retired, white, 40s-50s, handsome, single, sane, for relationship. Photo/phone. 3765 ✉

Love, Romance And More—Very pretty, petite, 30-year-old LI princess seeks handsome Jewish prince under 40. We both appreciate intelligence, honesty, style and a sense of humor. We are both searching for a best friend to share all life has to offer - including dining, travel, walks on the beach, romance and a possible future. Let's not miss this opportunity. Please send photo, note and phone. 8784 ✉

Steal My Heart—LI (west), single man, Wasp, MBA, 45, 6', trim - likes travel, jazz, movies. Seeks NYC or LI, educated lady - slim, nonsmoker, Christian - for life mate. Note/photo. 8786 ✉

Gay White Female—Pretty, athletic professional from Orange County, NY - seeks warm, fun-loving, feminine woman, 25-40. Photo please. 6573 ✉

Super-Handsome, Marriage-Minded—Passionate, very successful white lawyer - 37, 6', 180 lbs, culture junkie, with terrific body and great smile - seeks bright beauty, 23-35, of any race. Photo/phone. 6574 ✉

Blond, Bright, Beautiful—45, 5'5", professional, seeks Jewish male playmate to spoil and pamper. Respond: POB 376, Old Westbury, NY 11568.

Warm, Witty, Stylish, Successful—Great-looking, divorced, Jewish (nonreligious) man. Trim, the youngest 50 you'll ever see. Creative with eclectic tastes. You're great-looking (37-45), trim, bright, funny, passionate. You want permanence and stability with a special man. Note and photo a must. 3768 ✉

Pretty, Witty, Single And Slim—Jewish female, 22, dynamic, educated, caring and creative, seeks same in a professional, single white male, 24-30, for friendship and possible romance. Note/photo/phone. 8773 ✉

Pretty Westchester Attorney—36, slender. Interests include theater, skiing, music - classical to rock. Seeks attractive, educated, marriage-minded gentleman, 35-45. Note/photo, please. 6549 ✉

Transplanted New Englander—Marooned in Northern NJ - caring, humorous, fun-loving, petite, single Jewish female, 33 - enjoys tennis, novice golf - seeking Jewish male, 30-40, with similar interests. Photo optional. 8787 ✉

Attractive Widow—Financially independent, in her 60s, who enjoys travel, good food, good wine and long weekends at the beach, wants to meet gentleman committed to sharing the same. 8772 ✉

What Are You Doing For The Rest—Of your life? Widow, 48, slim, very attractive, seeks caring man, good sense of humor, not afraid of commitment. Note. 8792 ✉

White Jewish Male—54. Sensitivity, flexibility, sharing, caring... LI businessman, looking for attractive, communicative, intelligent woman, 40s. Enjoys boating. College grad, grown children, nonsmoker. Note/photo and phone. 6569 ✉

Beautiful Blond Phi Beta Kappa—5'8", 42, seeks a strong and tender Wasp Manhattanite of class and financial security, for romance, commitment. 6566✉☎

Invest In Me—Very successful, well-established investment professional seeks a marriage-minded female of intelligence, beauty, honesty and warmth. You enjoy champagne and sunshine, bubbles and balloons, ribbons and rainbows, mountains and museums, ballet and baseball. Your age and area code are not as important as your experience, temperament and passion for life. I am a divorced white male, 44, no children, Christian, tall, very athletic and look it, with a city/country lifestyle. I have a broad range of interests and the capacity to love and a willingness to share and compromise. Note and photo are a must. 6558 ✉

Honesty And Trust—Confidence and communication all amount to an excellent relationship between a husband and wife. If marriage and kids are essential for you, I am a lively lady who is quite cute, very expressive and extremely young for 41 (really). I am presently available and I want to marry a compatible man as soon as possible! I am ready to make that special commitment now - and I adore kids! Please be very financially successful. I come from a financially successful family. I prefer an age range of 33-45, but I am somewhat flexible. Please reply with an honest letter. 8774 ✉

So Much Love To Give—Captivating, fun, fit, successful, sophisticated, pretty woman (late 40s) seeks partner. You're a man of integrity, humor, passion, ready to expand an already rich life. 3758 ✉ ☎

Catholic Princess—29, 115 lbs, seeks gorgeous, muscular, tall, professional, successful white male, 30-40. Must be romantic, witty, adventurous, loyal and family-oriented. Phone and photo a must. POB 1926, Ft. Lee, NJ 07024.

Unassuming Yet Successful—Handsome, 36, kind, Christian, athletic, sense of humor, seeks a beautiful lady - both inside and out, to share romance, family and children, entertaining, golf or tennis and traveling. Photo and bio a must. 3771 ✉

Attractive, Bright, Caring—31, 5'7", warm, shapely, cultured Jewish woman seeks genuine, handsome, successful, well bred man, with a heart of gold, for everlasting relationship. Note/photo. 6576 ✉

Professional—Jewish, 50s, seeks ample woman, strong in mind/body. 8791 ✉

If Not Now, When?—Handsome Jewish businessman, 41, with eclectic interests - literature, classical music, ethnic food. Seeks woman to 38, with character, intelligence, strong Jewish identity. 3723✉☎

Elan Expected—Attractive male, 57, JD/MBA, physically fit, 6', seeks slim Christian female, blond or redhead, 30-45, nonsmoker. Note/photo. 3761 ✉

Porcini, Pasta, Pizza—Are a few of my favorite things - so is NYC, fall, Montauk cliffs, travel, theater, antique posters, Barolo, Kuralt and NPR. You are a tall, bright, communicative, honest, monogamous man who laughs easily. I am 30, tall, fit, pretty, with long legs, hazel eyes and a great smile. Photo/note. 6561 ✉

Attractive Midwestern Female—I am a 39-year-old professional in publishing, with a spontaneous sense of adventure and a passion for the finer things in life. I enjoy tennis, skiing, and traveling. I am thin, 5'7", blue-eyed, and looking for a professional, sincere, fun and athletic man. Letter/photo. 6575 ✉

Kind, Intelligent, Handsome, Funny—Tall, bearded, Jewish, slightly reclusive, affectionate, never-married, rural home owner seeks level-headed beauty, 25-40, willing to travel one hour north for peace in the country, love, future, commitment forever. Note/photo/phone. 8795 ✉

Be My Musical Inspiration—And I will sing to you forever. By day, this very pretty, vivacious, petite, slim, dark-eyed Jewish brunette is a financially secure and successful executive - but by night a warm, loving, feminine woman who sings, acts, race-walks and knows how to make a man happy. A woman who fully taps the energies of NY by regularly attending all the arts, is equally at home in a cosy country cottage, on a sandy beach or traveling to new and different horizons with someone she truly loves. If you are a highly successful, financially secure, attractive Jewish man, 48 plus, who appreciates the finer things in life and a woman of class to share them with, then respond with note/phone. Recent photo a must. No smokers or recently separated need reply. 8751 ✉

Wanted: One Fit, Energetic Older Man—Who loves his work, as I do mine...to bike, dance, sing, tennis, hike, canoe, snorkel, share simple meals, an occasional drink. Please don't smoke, but like animals and children and this financially independent Merry Widow will welcome you. Letter/photo/phone. 8573 ✉

Pretty Jewish Woman, Manhattanite—Involved in own business and music, seeks male counterpart, 45-55, for fun, friendship and romance. Photo. 6564 ✉ ☎

Write-In Candidate!—Healthy, haimish, handsome, 5'10", 37, self-made CEO seeks wise woman, 20s-30s, with uncommon style, smile, taste and appearance - for lifetime of love, honesty, respect, fun, family and friendship. Phone and photo, please. All votes answered. 6589 ✉

European Intellectual—(PhD) - leggy, tall (6'), 39, seeks well-educated, witty man, who enjoys traveling off the beaten track. Photo please. 3699 ✉

Sexy, Smart, Very Witty, Pretty—Offbeat, upbeat sales exec seeks humorous, handsome, savvy, secure, sensual Jewish man, mid 40s-early 50s max, for friendship, fun, chemistry, romance. Is there truth in advertising? You decide! Photo. 3767✉☎

Exciting, Radiant Beauty—Within and without, early 30s, 5'6", 120 lbs, seeks a Jewish, tender-hearted, handsome professional man, with high integrity and a good sense of humor, to share love, friendship and future. Photo please. 3772 ✉

Boca Resident—Young looking 55, pretty, vivacious Jewish widow, likes tennis, golf - horse-racing enthusiast. Enjoys competitive sports, inside and outside. Love to travel, theater, movies. Looking for Jewish male playmate, 50-65, to continue a wonderful shared life style. 6479 ✉

Thank You For Searching For Me—Northern NJ, divorced Jewish female, 49, pretty, shapely, sensual and sharp, professional businesswoman, classy yet very down-to-earth, who loves to laugh, smile, share and have loads of fun. Common interests not as important as common values. Looking to complete my life with one special, warm, accomplished, fun-loving and cultured man, nonsmoker, 45 plus, 5'9" plus, forever. 3777 ✉ ☎

If At First You Don't Succeed...—This tall, stunning, slender, hazel-eyed brunette embodies the essence of all your dreams. Caring, loving and passionate. If you possess matching qualities, are looking for lasting relationship, are mid 40s-50 man, NY/NJ, please respond. 1608 ✉

Resident Of Toronto—Jewish attorney - Canadian, single, 49, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earth, fit, youthful, successful, good-humored, nonsmoker, nondancer. Frequently visits NY for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1607 ✉

Here's What You'll Tell Your Mom—After meeting me: "Mom, I met the greatest guy! He's 36, tall (6'1"), thin (170 lbs), good-looking, smart, has a terrific sense of humor and is really interesting to talk to." She'll ask, "Is he Jewish?" "Yes, Mom, he's Jewish (nonreligious), has an Ivy League degree, started his own business and is very successful." Seriously, if you're 26-36, bright, sincere, fun to be with, in good shape and in touch with who you are, I would like to meet you. Please send note, photo and phone to 8798 ✉.

Tall, Handsome, Caucasian—Professional, mid 40s. Fit, dynamic and sensual. Seeks tall, pretty female with slim, curvaceous, firm figure - age 28-38, for friendship, commitment, marriage. Our interests might include dining, dancing, travel, tennis, swimming, working out. I'm well-traveled, well-read, deep, and yet spontaneous. Major love of the visual arts. I seek a sensual woman who is feminine - not a feminist, and with a stable ego...just a warm, intelligent, personable human being capable of sharing love and the adventures of living. Photo a must. 6588 ✉ ☎

Are You The Special Man I Seek?—50-60, tall, handsome, physically/mentally fit, successful, with wit and wisdom. Enjoys all the city has to offer: music, dancing, movies, theater, restaurants, walking, travel, adventure. I am 5'8", mature, very attractive, elegant looking, slim brunette, green eyes, financially independent business executive who enjoys all of the above and more. Note/photo please. 6593 ✉

Brown-Eyed Girl—Warm and loving, very pretty, seeks single Jewish male, 33-38, to share the country, city and sea. Photo appreciated. 3697 ✉

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We can't promise you a companion for life. But we can offer you companionship in the concert hall. Join the Symphony Club (for people in their 20s and 30s) or Symphony Club Plus (for people 40 and over) and enjoy the Philharmonic's 150th Anniversary Season. Delight in a little social harmony at pre- or post-concert receptions exclusively for Club members. Call 1-800-992-8997 for a free brochure.

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Simply Irresistible—Truly beautiful, passionate, elegant, a little rebellious, a best friend, a lover of life, 35-year-old Jewish woman would like to meet you if you are a handsome, educated, happy, upper-class man, who dresses like a bourgeois, thinks like a revolutionary, and considers laughter the most civilized sound. Thoughtful responses will not be disappointed. Photo please. 3721 ✉

If You Care Enough—To want the very best, and you're a tall, 35-45-year-old man, send a message from your heart to this beautiful, slender, 34-year-old, 5'9", Jewish woman who anxiously awaits her very best friend and lifetime companion. Photo appreciated. 6597 ✉

You Know What You Want—You don't have to settle for anything less. Smart, passionate, warm, attractive, 39-year-old, professional Jewish mom from Westchester seeks her match. Note/photo optional. 8781 ✉ ☎

Gorgeous Girl—5'8", slim, sexy, 33 (this week), Jewish, bright, successful, classy, a great listener and lots of fun. Seeks marriage-minded counterpart. Note/photo (for my shallow side). 6600 ✉

This Handsome, Athletic Jewish Male—28, invites you, a well-educated, attractive, NY Jewish female, 22-30, to share daytimes biking in the park, exploring museums, visiting zoos or playing tennis. We'll spend romantic evenings dining and dancing the night away - all leading to a loving relationship. Please send note with recent photo - I'll reciprocate. 3782 ✉

Date Queen Seeks King—Very pretty, girl, 22, seeks handsome Jewish male, 24-30, with great sense of humor. If you're sick of the scene, and want to give up the crown, write! Note/phone/photo. 6602 ✉

Is There A Fjord—In your future? Handsome blond viking (35) from Chicago, now living in NY, seeks attractive, slim Asian-American (22-32) professional for romance/relationship. Please love movies, iced cappuccino and long conversation. Photo/letter/phone. 3783 ✉ ☎

Gentle Man—43, Catholic, nice-looking, hard-working professional (not rich), seeks beautiful woman, 25-35, professional, for caring, lasting, settling-down relationship. Note/photo/phone. 8789 ✉

Business Dad, 50—Funny, intuitive, loving. Likes: jazz, sports, dancing. Seeks slim lady, 40, counterpart. 6601 ✉

Attorney, 51—5'8", love humor, classical music, visual arts, sushi, seeks serious/fun, trim gal, 35 up. Photo appreciated. 3614✉

Very Sensuous, Attractive Male—Who is a worldwide leader in his field, recognized for his creative intellect, searches for a sensuous, very attractive woman of great intellect and beauty, 25-45, who is capable of keeping pace with a life of art, music - from jazz to chamber music, and a social whirl at the highest level. Let me fulfill your dreams of romance, discovery and stimulation. 6562 ✉

Pretty, Athletic Movie Buff—Seeks eclectic, divorced man, 40-50, to run between features at the NY Film Festival. Can live anywhere from DC to NY. 3634 ✉

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Travelin' Man—Marketer seeks female companion, 25-40, to see the world. Fly as air courier, live out of carry-on, share expenses? Let's travel the highways of life together. Note/phone/(photo). 8765 ✉ ☎

If You Are A Female—Who loves love, music, film, nature, Telluride, please write. 6585 ✉

Genuinely Nice Guy—(With a dash of cowboy) is looking for good company. You are in your 30s, know who you are, looking for some balance. I'm in my 40s, downtown, financially secure, and will pass inspection. Note/photo (looks are a factor). 8771 ✉

Care To Dance?—Handsome (most times) exec, JD, 33, warm heart - enjoys arts, sports...expensive perfumes on similar, goal-oriented, slim, sexy Jewish lass, 22-32, for everlasting. Photo. 8671 ✉

Unusual Find—Handsome, successful, athletic, Jewish, 35, bright, romantic, sensitive and warm, seeks a similarly special woman for lifetime relationship. Photo/note a must, will reciprocate. 3774 ✉

Slim, Pretty Brunette—39, Jewish professional, seeks male for lasting relationship. Photo. POB 659, NYC 10156-0601.

Elegant Lady—*Ivy doctoral candidate (in* the arts), 32, Jewish (nonreligious), pretty, romantic, caring, ethical and witty. Looking for an intelligent, honest and sincere, nonsmoking gentleman (30-40), to share quiet dinners, Central Park and the Sunday Times on Saturday. Are you out there? Note/photo/phone number. 6579 ✉

Read My Lips!—I'm looking for a wonderful guy for laughter, loving and life. If that's you, please write to this terrific-looking Jewish blond, 38. 6534 ✉

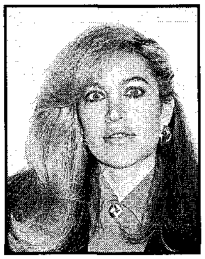
Campaign Of Another Kind—Passionate Democrat, pretty, green-eyed, artistic, accomplished - seeks winning candidate, 44-58, with a platform of wit, warmth, sensuality and intellect, for winning relationship. Note/photo appreciated. 6580 ✉ ☎

Beautiful, Thin Redhead—This 29, charming, athletic, Jewish Harvard MBA seeks a bright, handsome man to share moonlight and magic. Photo. 8780 ✉

Gay, Good-Looking Man—Mid 40s, professional, successful exec, well-built, with an artistic side, sincerely seeks that great mate, 32-42, who's interesting, devoted, good-looking and ready for a relationship. I have a very good life style to share. I am for real. Photo. 3735 ✉ ☎

"Have it all" but missing a partner to share life's journey?

If so, allow me to do the work of finding someone who completes your life. I represent clients who are very prestigious, extremely attractive and successful, healthy in mind, body, and spirit. No time consuming do-it-yourself match hunting (complete with rejections) or embarrassing videos are used. A personal search is conducted through numerous resources. High caliber people prefer to meet through introductions. Call for an appointment and I guarantee you your affairs of the heart will be handled with professionalism above reproach. My clients are all commitment minded.



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Marriage, Home, Children—38, Christian, Irish-German, handsome, blond, blue-eyed, educated, divorced, soft-spoken gentleman, 5'10", 160, slim athletic build, Midwestern values, conventional suburban life style, financially secure, traditional - desires a loving relationship, healthy children and a warm home. Note/photo appreciated. 3752 ✉ ☎

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 52 years, with warmth, wit, convertible, canoe and Upper West Side real estate - seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 6598 ✉

A Hinting Of Angie, Goldie, And Jane—I love to go country, as well as urbane. This class act needs a worthwhile man such as...Harrison, Sam, a Jack or a Dan. He's a self-made man of humor and class. He likes a safari and an Aspen snow pass. "Robbing the cradle" won't find the kind of man that I want - so the very young - never mind. Photo/phone. 6485 ✉

Tristan Seeks His Isolde—43-year-old, single white knight, with a gentle heart, enters the forest alone in search of his Grail queen. 3763 ✉ ☎

Attractive, Fun-Loving, Spirited—Successful, 30s female exec, 5'6", seeks her 40s, Christian male counterpart for lasting relationship. Manhattan resident preferred. Note/phone. Photo appreciated. 3781 ✉

Real And Upbeat—Attractive, slim, professional woman who loves summer, seeks caring man, 49 plus, for real and upbeat relationship. Note/photo. 6591 ✉

Pretty, Spirited Redhead—Funny, artistic, sexy, successful, seeks man who's bright, kind and who appreciates the finer things in life. Children welcome. 35 plus. Photo/note. 8790 ✉

Gorgeous Latina—With sharp mind and passionate soul, praying for an absolute gentleman with a generous heart and a fascinating brain - to cherish her. Be fun, successful, athletic, 30s. Photo/note, please. 8740 ✉

A Touch Of Class—Strikingly pretty, stawberry blond, 39-year-old, well-educated professional, 125 lbs, 5'7", mother of one adorable child - seeks male counterpart, 39-50, 5'10" plus, to share the finer things in life in a warm, caring relationship. Recent photo/phone. 8764 ✉

Successful Professional Man—47, with many interests, seeks woman, 35-50, for a serious relationship. 3766 ✉ ☎

6', 175 lbs, 28 Years Old—Very attractive, handsome entrepreneur, Jewish man. Looking for a very good-looking woman, shapely, slim, 22-32. Recent photo and note. 8769 ✉

Catch Of A Lifetime—100-percent Italian female, 35, dark hair, blue eyes, very attractive, active, creative, bright, seeks match. Must be optimistic, with infinite substance, heart, humor. No commitmentphobics. Photo a must. 8796 ✉

Dynamic, Pretty Blond—40s, tall, trim and exciting, effervescent personality - seeks a Wonderful Guy!!!! 3760 ✉

Elegant Black Lady—Seeks male companion of integrity, intelligence, warmth and wit (52-65). Mid CT. 3762 ✉

Marriage-Minded—Financially secure, professional Jewish male seeks caring, sincere female, to 36, with inner beauty, to share love of marriage and family. Photo appreciated. 3750 ✉

Beautiful Scorpio Lady—42, who values honesty, seeks top-rate soul mate, nonsmoker. Phone/photo. 8788 ✉ ☎

Woman Of Depth—Humor and accomplishment, who also happens to be unusally attractive and fit, seeking a funny and smart man, 45-55. If you excel at what you do, and do it - and whatever else you do - with passion, compassion and a sense of the absurd, perhaps we should meet. Unless, of course, you thought there was anything funny about the Republican convention. I live, work and play in (212) and (914), though if that matters a lot to you, don't write... The kind of substance I'm looking for in a relationship knows no geography. Letter, phone. 6577 ✉

Stunning, Spirited Brunette—Warm and affectionate, exciting and sensual, athletic 5'10", slim investment banker, 30 - seeking a sincere, sensitive, outgoing, handsome Wasp MD, to 38, to share zest for life, humor, travel, sailing, sports, the city/country and, who knows...maybe a lifetime? Note/photo, please. 8794 ✉

Financially Secure—48, single, trim, Italian, health professional and businessman, who is warm, caring and affectionate, is seeking a physically and emotionally beautiful woman for companionship, travel and commitment, 28-40. Religion unimportant. Photo please. 6578 ✉

Successful, Secure Corporate Exec—Intelligent, quite attractive, fortysomething. My career keeps me busy and stimulated, yet I still make time to enjoy the arts, good conversation, reading, cooking, horseback riding. To this I would like to add the companionship of a man who shares some of my interests and contributes a full measure of his own. Note and photo a must. 8800 ✉

Beautiful Brunette—5'7", 120 lbs, 25, professional woman. I am intelligent, easygoing and funny. I'm looking for a professional, 25-36, attractive, intelligent and fun to be with. Note/photo. 8767 ✉ ☎

Accomplished Entrepreneur—Would like to cross paths with cute Jewish female, 38-45, petite, thin. Must be willing to relocate to beautiful home in the Southwest. Should enjoy skiing, fine dining, cruising, etc. Photo ID necessary to board my ship. 8768 ✉

Adventurous, Good-Looking—Jewish male, 6', 175 lbs, successful businessman, looking for slim, attractive counterpart, 33-40, to turn his head around. Note and photo. 6596 ✉ ☎

Tall, Blond Professional Woman—30s, energetic, smart, with many interests, seeks accomplished man for friendship and lifelong adventure. Photo. 3778✉

Pretty, Brainy Damsel—Seeks shiny knight - for gentle jousting and who knows? Age: 50s-62. 6599 ✉ ☎

Freud-Madonna Combination—Is what I want - 25-35, athletic-looking, smart. I'm tall, dark, very handsome Ivy League grad - successful, unusual and slightly eccentric. Photo please. 8775 ✉

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Jewish Singles Weekends—Next event: Oct. 31, **Radisson Islandia.** Whirlwind/JRO Events. **212-797-1898** or **516-273-7677**

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STRICTLY PERSONALS

Well, Summer's Over—Handsome, late-40s, professional man of integrity seeks partner for dining, dancing, conversation, exploring NY and warm places. Honest to a fault but diplomatic when necessary. Basically conservative, I have a spontaneous, adventurous side. My favorite words are: respect, compassion, sharing, flexibility. I'm looking for a lady who is truly attracted to what the future may bring - career and background are unimportant. Although emotional intimacy is more reflective of lasting chemistry, a photo would nevertheless be nice. 8801 ✉ ☎

Athletic, Brainy And Creative—Ivy-educated Jewish male, 6'1", 180, with charm, wit and a quantitative mind, seeks adventurous, athletic and possibly academic woman, 22-32, for permanent relationship. Note/photo appreciated. 8777 ✉

Manhattan Professional—29, successful, seeks outgoing, relationship-minded Christian female who enjoys the finer things in life. Photo. 6571 ✉

Good-Looking Blond, Manhattanite—Shapely, bright, open heart and mind, 45, ready for right, ready man. 6586 ✉ ☎

French Gentleman—41, attractive, 6'4", well-off, seeks very pretty Asian flower, 20-35. My vibrations: jazz and classical music, fine dinners, skiing, swimming, antiques. You have deep sense of refinement, like coziness by the fire, silk blouses, fluffy mohair sweaters and French perfumes. Photo essential. 8783 ✉

Bean Counter-Type Sought—Over 40, with time for movies, museums, travels, dinners and this savvy, 5'2", size 8, blond East Sider. 8797 ✉ ☎

Single Jewish Male—26, 6'3", college grad - enjoys outdoors, cycling and life. Seeks down-to-earth, attractive lady, 21-30. Photo/note. 3666 ✉

You: Good Man Who's Hard To Find—30s-40s. Me: pretty professional, slim, surplus of wit and (com)passion, 38, Jewish. Us: ready to go. Photo. 8778 ✉

Handsome Executive—35, with some of Letterman's wit, Einstein's brain, Stallone's body, and 100-percent Irish - seeks a slim, confident, optimistic young woman. Photo/phone. 3769 ✉ ☎

Moxie—Ambitious reporter, shapely, sexy, 29, seeks man of substance, spirit and wit. Note/photo. 8766 ✉

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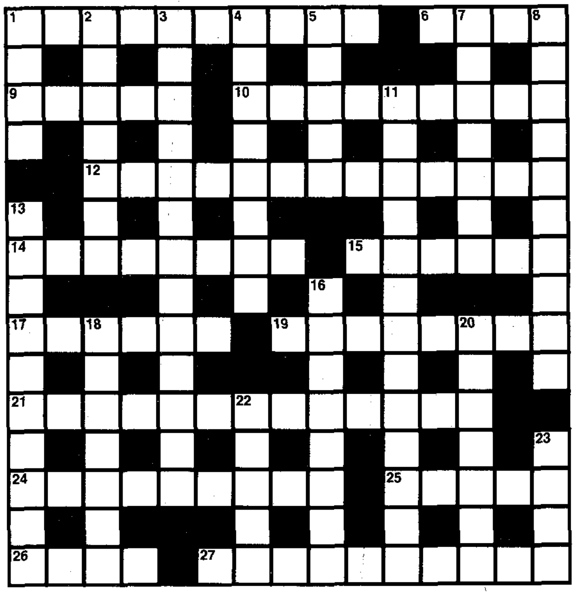
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 For example in a political movement loyalty is expected. (10)
6 Go by and cut making a call. (4)
9 Point of view provided by one of our ancestors. (5)
10 Mineral for man carrying a little note. (9)
12 He is often met. (13)
14 Again declared the country is in debt? (8)
15 Give away a point after one of the better players gets about a hundred. (6)
17 A lot of people are back in the party machine. (6)
19 Passionate bachelor, but keeps to the rails? (8)
21 He looks after foreigners in an involvement with longer clues. (6,7)
24 Tinder for the superstitious? (9)
25 A woman is without time to escape. (5)
26 Time for something to eat. (4)
27 Secret lies wrongly told by sheep. (10)



DOWN

1 Unfortunately it sounds like a girl. (4)
2 Vegetables which leave something sticky in the dregs. (7)
3 Big boy about to acquire weapon for the holiday resort. (5,8)
4 Weapon left among tools but these are found in garments. (8)
5 Instrument for nothing more than a small group. (5)
7 Since several hold one to be stupid. (7)
8 Lover spends second and minute on the technique. (10)
11 Shut up home in the immediate vicinity. (5,8)
13 The time passed away without an animal being rooted out. (10)
16 In a frenzy and I came to pieces. (8)
18 Legal term which puts one’s name on a lot of cards. (7)
20 Tax for seniority? (7)
22 Something to put on in making lovely clothes. (5)
23 Information from all quarters. (4)

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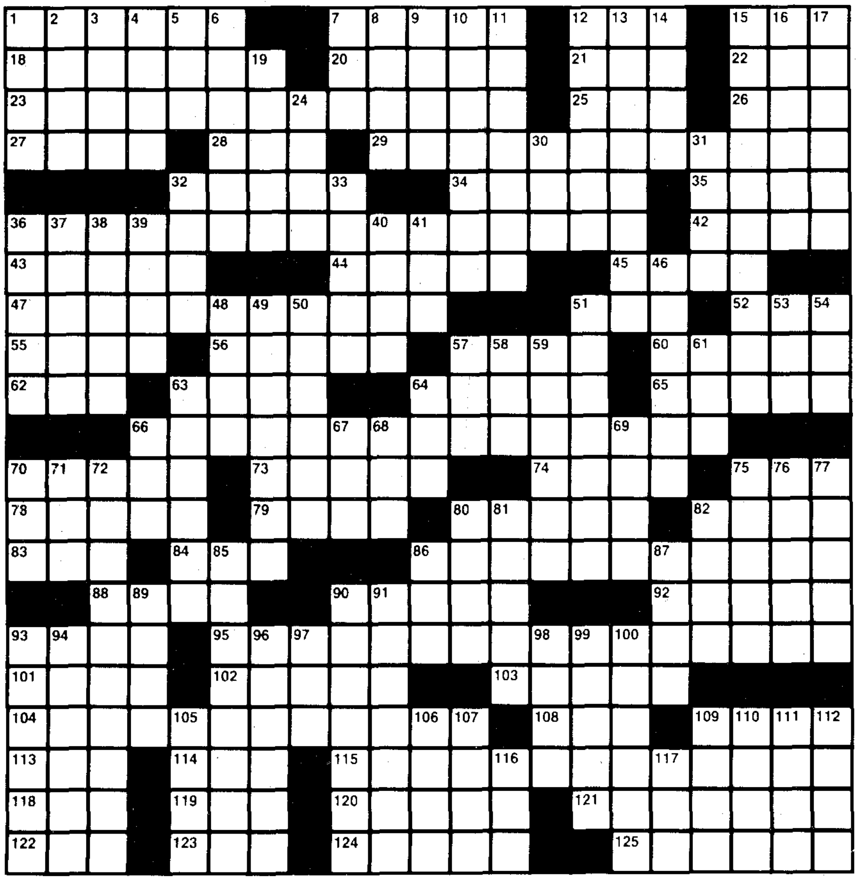
‘LITERARY GRIDDERS’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Desi Arnaz song
7 Antelope of the steppes
12 Points given for a safety
15 You, familiarly: Fr.
18 Quarantine
20 Mammy Yokum’s boy
21 Samovar
22 Concealed
23 Irwin Shaw best-seller
25 Kin: abbr.
26 Corner shape
27 Damascenes: abbr.
28 Ribonucleic acid
29 Louis Bromfield tale, with “The”
32 Accustom to rigors
34 Treat snobbishly
35 Boathouse equipment
36 Rölvaag classic
42 Main idea
43 King Arthur’s father
44 Bellhop’s milieu
45 Modified organism
47 Fenimore Cooper opus
51 B–F go-betweens
52 Film “Nightmare” street
55 Prefix for colon
56 “Wonderland” girl
57 Huge sandwich
60 Andrea ——
62 Aye
63 Obscene material
64 One of the Burrs
65 Photographer Adams
66 Alistair MacLean thriller
70 Toastmaster
73 Madrid museum
74 Goes one better
75 Schlep
78 Not as ruddy
79 Villa d’——
80 Rhone tributary
82 City of Napoleonic victory
83 Polar abundance
84 Pea shell
86 Paul Erdman novel
88 Suffer audibly
90 Trophy for the Chiefs?
92 Leaking
93 On in years
95 Johan Bojer saga, with “The”
101 Corn bread
102 Bay window
103 Cognizant
104 Tom Clancy yarn
108 Compass pt.
109 Dietary no-nos
113 Yale player
114 Go schussing
115 Item in a Hammett title
118 Writer Anaïs
119 Poe’s Annabel
120 Open, as a gate
121 Neighbor of Java
122 Ruby or Sandra
123 Fumble the ball
124 First pre-coll. exams
125 Preference

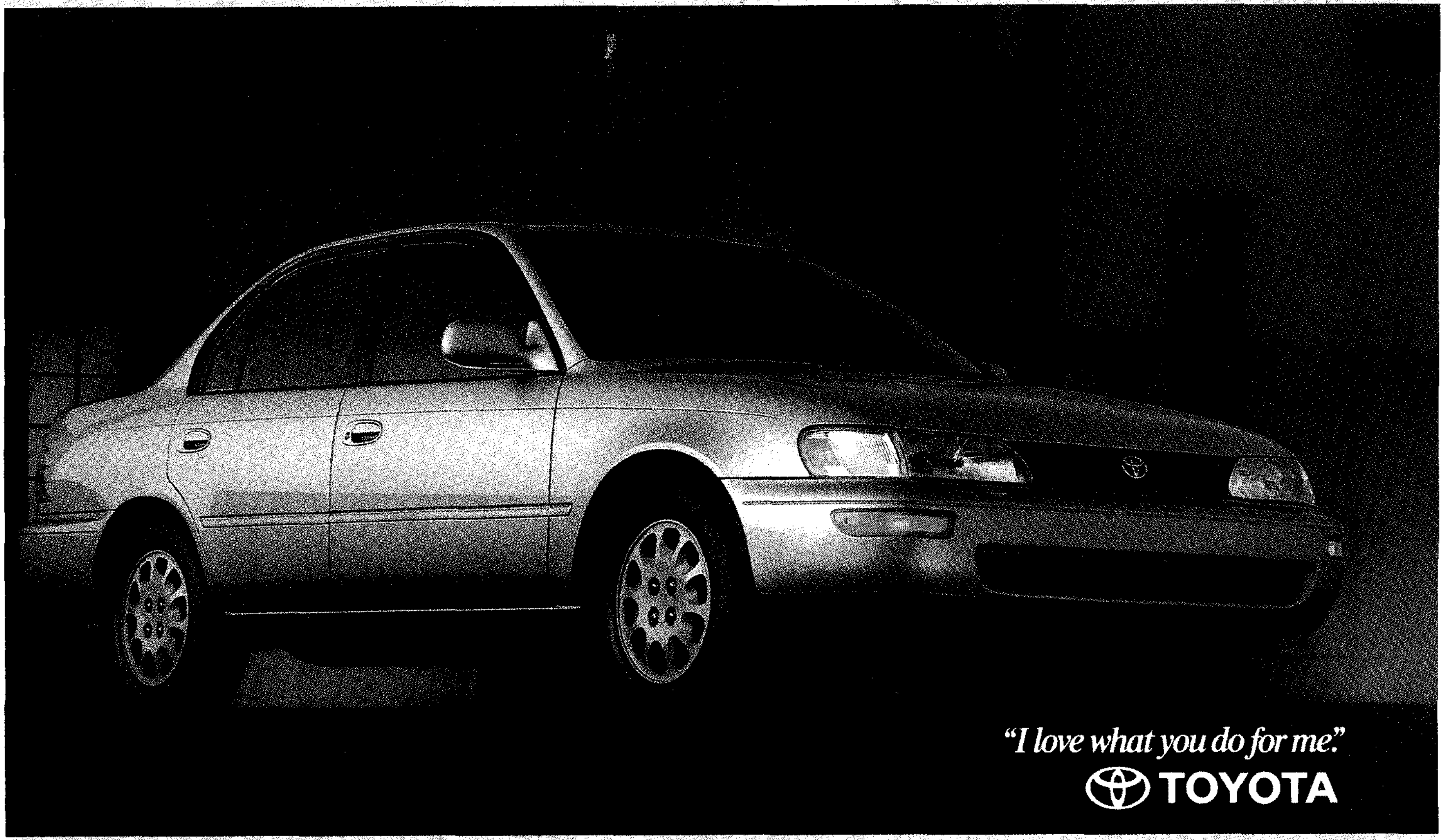
DOWN

1 Partner of pieces
2 Full of soot
3 Dutch South African
4 Aga Khan’s son, et al.
5 Vientiane native
6 Reverse-direction maneuvers
7 Gal of song
8 “Carry —— stick”
9 Dealer’s “—— out?”
10 Rochester’s river
11 Munitions storehouse
12 Large flatfish
13 Wearing a lei
14 Part of S.R.O.
15 1905 drama
16 OPEC team?
17 Least busy
19 Boredom
24 Utah senator in space
30 And not either
31 Forum wear
32 Raison d’——
33 Moral standard
36 Courageous: slang
37 “With this ring —— wed”
38 Interrupters’ sounds
39 Saint Philip ——
40 Sharpen
41 Aliens, to Spielberg
46 Closet woods
48 May Whitty’s title
49 Drank noisily
50 Check bouncers
51 Overlook offenses
53 Worse than a fib
54 Bad: prefix
57 Actor Holbrook
58 Before: poetic
59 Surname in “War and Peace”
61 Quarter of four
63 Himalayan guide
64 Gone by
66 Like a bairn
67 Partake of the cooking
68 Drink that sounds helpful
69 Imitator
70 Decorative tip
71 Fleetwood ——
72 Forty-Niner’s darling?
75 Absorb lessons
76 Take down the sails
77 Fights for breath
80 Stream sediment
81 Greek alphabet start
82 “Star Wars” knights
85 Spectator
86 Certain flying gp.
87 Use the oven
89 German border river
90 Become vaporous, as a sauna
91 Actor Ronald and family
93 Tack on
94 Hockey position
96 More highbrow
97 Freud, to friends
98 Mates for the Rams?
99 Florists’ ceramics
100 Enraged
105 Archipelago unit
106 Exile locale
107 Sports-pg. datum
109 Anti-aircraft fire
110 Beginning of a play
111 Needing mending
112 Stumbling block
116 Vocalized pauses
117 “What a good boy ——!”



Solutions to last week’s puzzles appear on page 182.

DISCOVER COROLLA. AGAIN.



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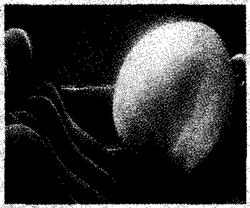

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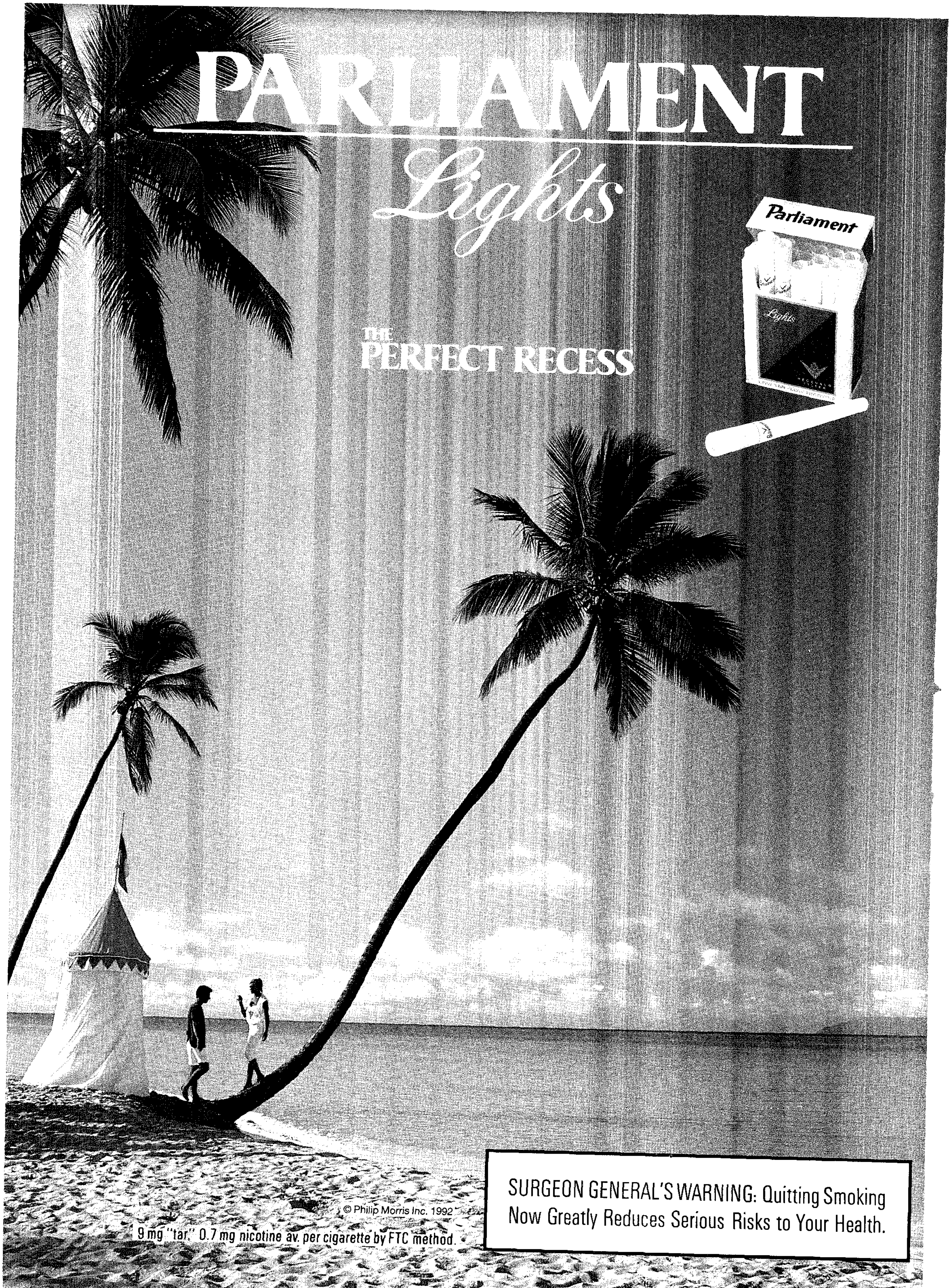
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